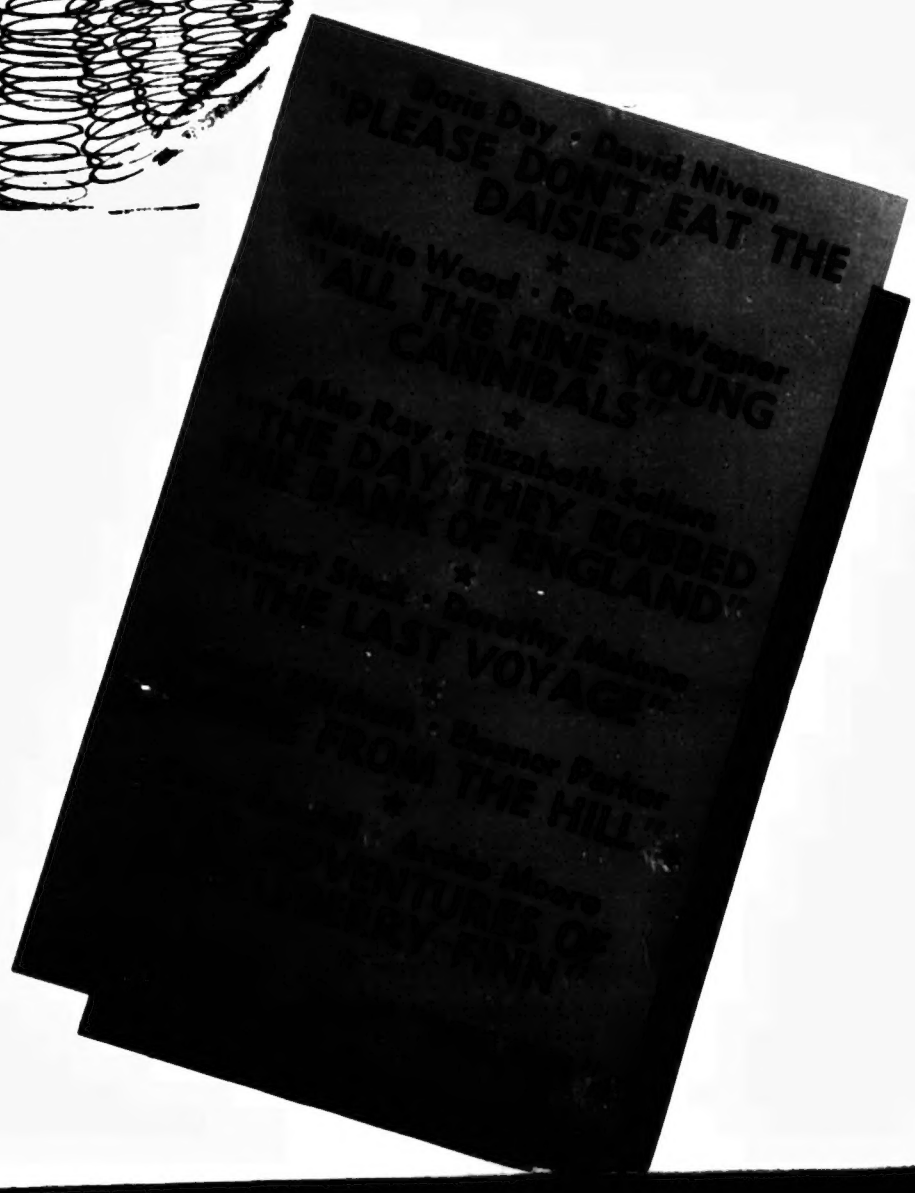
Kine Weekly

Spring in the Air

. . with enthusiasm for M-G-M's new hits! Everybody's doing it!

In Cannes, too: "BEN-HUR" selected as opening attraction of the Festival; "HOME FROM THE HILL" official American entry.


Doris Day · David Niven
"PLEASE DON'T EAT THE DAISIES"
Natalie Wood · Robert Wagner
"ALL THE FINE YOUNG CANNIBALS"
Alan Ray · Elizabeth Sellars
"THE DAY THEY H-BOMBED LOWESTOFT"
"THE BATTLE OF ENGLAND"
"THE LAST VOYAGE"
Eleanor Parker
"HOME FROM THE HILL"

GREAT 3rd YEAR

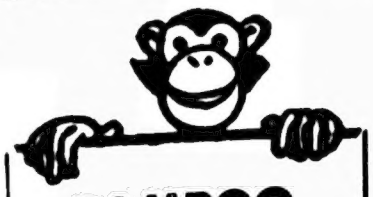
RODGERS and HAMMERSTEIN'S

SOUTH PACIFIC

in

TODD-AO

DOMINION LONDON · GAUMONT MANCHESTER



Kine Weekly

LARGEST NET SALE: OVER 4,700 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,743 Thursday, April 28, 1960 Vol. 515

News highlights . . .

FIDO-Br. Lion deal this week

A DEAL between British Lion and FIDO involving over 70 films—topic of trade rumours for several weeks—was due to be signed this week. This was confirmed on Monday by FIDO's executive officer, Bill Speakman.

He told the KINE. that he hoped the board of FIDO would be able to announce the completion of the deal—first by the organisation in which the name of a film company has been disclosed—after its meeting today, Thursday.

A number of important films were involved in the agreement, said Mr. Speakman. He declined, however, to give further advance details.

NATKE-KRS talks on May 11

NATKE's negotiations with the KRS for a new agreement and cut of the tax abolition benefit—adjourned at the beginning of the year until after the Budget—will be resumed on May 11.

The union's talks with the CEA for a new agreement and share of the tax abolition benefit, which were re-opened two days after the Budget, are due to be continued next Thursday, May 5. NATKE general secretary, Sir Tom O'Brien, commented that he hoped "a reasonable settlement" would be reached at the meeting.

British and Italian unions agree

BRITISH film unions have reached agreement with the Italian unions over the points they want included in any co-production agreements between the two countries. This is a result of talks in Rome earlier this month between a five-man delegation from the Federation of Film Unions and representatives of ANICA.

Views of the unions have been passed on to the BFPA and FBFM. "We hope the points we have raised will be incorporated in any final co-production document drawn up," ACTT general secretary George Elvin, who is secretary of the FFU, told KINE.

He added: "Both the Italians and ourselves agreed that co-productions were desirable—as long as there are proper safeguards. The best of trade union conditions must operate irrespective of where the film is made."

The union report on the talks was due to be considered at the joint BFPA-FBFM co-production committee meeting yesterday, Wednesday. It will also be raised when the joint BFPA-FBFM delegation concludes its co-production talks in Paris tomorrow, Friday, with leaders of the French industry.

Anglo-'Kine.' showmanship contest

A £360 showmanship competition is being sponsored by Anglo Amalgamated, in association with the KINE., for the wide-screen and colour production, "Goliath," which starts its ABC and independent release on June 6.

The competition will be run in two sections—one for ABC managers and the other for managers of other circuits and independent cinemas.

The awards will be as follows: **ABC**—first prize £100; second £50; third £25. There will be a special prize of £10 for the district manager. **Independents**—first prize £100; second £50; third £25.

The judges for the ABC section will be: W. G. Altria, Editor of the KINE., Douglas Ewin, ABC, and Alan Kean, Anglo Amalgamated. For the independent section: W. G. Altria, Alan Kean and Frank Hazell. The rules of the contest will be announced later.

Union's plan to keep cinema films off TV

PROPOSALS for union action to stop the flow of cinema films to television are to be put forward by NATKE at the next meeting of the Federation of Film Unions.

This follows the rejection by the Joint Committee of the Five Associations of the FFU policy document to control the release of films to TV.

In addition, the FFU member unions are making individual approaches to producer organisations which incorporate the proposals made in the FFU plan. Approaches so far made to the FBFM and BFPA will be considered at their council meetings next week.

NATKE general secretary Sir Tom O'Brien told KINE. on Tuesday: "The date for the next meeting of the FFU has not yet been fixed, but NATKE is to submit an item for the agenda to discuss the form of action the federation can effectively take to block the unlimited and indiscriminate showing of cinema films on TV, particularly in view of the unsatisfactory reply received from the Five Associations."

It was clear, he added, that no solution to the problems confronting the industry could be expected from the five trade associations. They had, said Sir Tom, "clearly demonstrated their utter incapacity to cope adequately with the industry's problems."

In the meantime, the Federation of Film Unions has written to the Joint Committee of the Five Associations regretting its rejection of the unions' plan to control the release of films to television.

At the same time, it repeats the FFU's opposition to FIDO, its determination to continue pressing its own proposals—and leaves the door open for further meetings with the Five A's on the issue.

The letter, addressed to R. S. Camplin and

continued on page 34

FBFM levy reply due next week

THE FBFM council will draw up its reply to the CEA memorandum on the production levy when it meets next week and makes its submission to the Board of Trade before the Cinematograph Films Council meets towards the end of May.

At the last meeting of the federation council, members were opposed to a number of points in the CEA submission.

The BFPA executive council will give the CEA memorandum further consideration at its meeting next week.

A

Viewpoint

A DEAL OF GOOD FAITH

THERE will be good cause for satisfaction in the industry if the agreement between the Film Industry Defence Organisation and British Lion is finally approved, as expected, today, Thursday. Involving covenants for more than 70 films, the agreement, which will exclude the films from an airing on television, ranks as the first major step foward since the inception of FIDO and the time when both ABPC and The Rank Organisation gave undertakings not to release the films which they control to television for a period of three years.

The deal with British Lion is significant in that it is with a distributing organisation which has handled a considerable amount of product from independent producers and, therefore, probably does not completely control the residual rights of the pictures.

For this reason the negotiations, which have been the subject of trade gossip for some weeks, were of a complex and difficult nature.

The cost of the deal, obviously, will not be disclosed until after the agreement is signed and we cannot be certain that it will be even then, unless there is a radical change in the policy of FIDO which, so far, has refused to disclose the details of previous deals.

In the meantime, some intelligent, and maybe inspired, estimates of the cost have been published in the British and American papers.

However, it seems certain that the amount —it must be a substantial one—will not be paid outright, but over a period of years.

Whatever the arrangements, the important thing is that a group of 70 films is denied to television. It would have seriously damaged the interests of the industry if the many valuable properties that must be included in the group had been released to the competitive medium of television.

If any confidence in FIDO has been lost, it will be restored by this deal, if it goes through. It also reflects to the credit of British Lion and the producers concerned.

KINEMATOGRAPH WEEKLY

Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine., Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

THE KRS is expected to be uncompromising in its attitude when it meets the CEA today, Thursday, to resume the negotiation of film hire terms in the light of the Budget.

A reason for the tough line being taken by the distributors can be found in the statistics showing how takings have been shared between renters and exhibitors since 1951.

The renters' share declined from £24.3 million in 1951 to £21.8 million in 1958. The exhibitors' share dropped from £44.6 million to £42.1 million.

The statistics are more expressive of the renters' anxiety and desire for a fresh start in the individual negotiation of terms when the figures are converted into percentages of the net takings.

Thus it is shown that the renters' share dropped from 34.23 per cent. to 32.15 per cent., whereas the exhibitors' share fluctuated between 62.82 per cent. in 1951 and 62.10 per cent. in 1958, going up to 63.13 in 1957.

\+ + +

THE renters, I gather, will resist any pressure from the CEA for a new formula for relief for exhibitors who are liable to be worse off with the ending of the £20 tax rebate scheme.

They calculate that if they bind themselves to another formula the gap between the renters' and exhibitors' shares will progressively widen to the disadvantage of the renters if admissions continue to decline.

The renters take the view that now tax has been abolished it is no longer reasonable to discriminate against exhibitors who secured exemption with the 1958 Budget and obtained no benefit from the £20 rebate concession last year, and, at the other end of the scale, the more prosperous cinemas which were outside the scope of the formula applied last year.

However, I gather that the renters have sympathy for the case of the exhibitor who is liable to be worse off without the protection of a special formula for film-hire relief.

Therefore, the KRS attitude boils down to a question of the negotiation of new break figures all round and in the light of individual circumstances.

\+ + +

BFPA president Arthur Watkins was kept away from work at his Mount Street office for a couple of days early this week with chest trouble.

He was feeling unwell when he arrived home from Milan at the week-end.

Arthur was, however, hoping to be in circulation again yesterday, Wednesday, to attend the association's labour relations committee meeting and the meeting of the joint BFPA-FBFM co-production committee.

\+ + +

IN LONDON on a product-buying mission once again is South African Pieter J. du Plessis, managing director of Film Import Co-operative.

His mission this time has additional significance for the chain of drive-in theatres operated by the Film Import Co-operative is in the process of being equipped with 70-mm. projection apparatus.

Mr. du Plessis' claim is that the chain will be the only one in the Union of South Africa which will be compatible with Todd-AO and other similar forms of presentation.

The company operates the only drive-in circuit in South Africa. It owns 12 cinemas of this type, with three more under construction, and it is associated with eight others independently owned.

Mr. du Plessis is here with Bill Norris, director and technical adviser of the group.

\+ + +

THE tribute paid by the British Film Institute to Lord Rank during the season of children's film programmes at the National Film Theatre, was fitting. As BFI chairman Sylvester Gates pointed out, it was Lord Rank who initiated the serious production of children's entertainment films in Britain.

The idea, Mr. Gates said, was a novel one at the time. But Lord Rank set up the organisation, Children's Entertainment Films, financed it and personally supervised its operation.

The organisation's first work, "Tom's Ride," a 10-minute picture, was shown on Wednesday at the premiere of the latest CFF feature, "Caught in the Net."

\+ + +

IN appreciation of Lord Rank's pioneering work in the field, the BFI made a presentation to him — a gift of an early nineteenth-century print of hunting dogs.

It was Lord Rank's example, Mr. Gates observed, which led the film industry as a whole to enter this field of production through the Children's Film Foundation.

He added: "I think it is unlikely that there has been, or is likely to be, much pecuniary profit in the making and showing of films for children. The more credit to the film industry for following so willingly the path which you first explored."

\+ + +

BERKSHIRE exhibitor A. Beardsley appears to be well ahead of other independent exhibitors in a bid for a stake in piped television and pay-as-you-see TV if it is sanctioned in the future by the government.

Mr. Beardsley's company, Regent TruVision, has just opened a television and radio relay service in Wantage which is operated from his cinema, the Regent, in the Berkshire town.

The system uses the EMI Community Television apparatus, a wide band system providing 13 channels, one of which could, in the future, be used for coin-in-the-slot operations.

At the present subscribers are offered the choice of the London or Birmingham BBC and ITA programmes and FM radio from the Home, Light and Third programme services.

\+ + +

IF THERE is justification for celebration in an industry that has taken many hard knocks, it is to be found in the phenomena of "South Pacific," now starting the third year of its runs

at the London Dominion and the Gaumont, Manchester.

Over the Easter, of course, the film played as strongly as ever in both situations, and even outside the holiday period business is continuing at a level indicating that the run is still good for another year.

Sam Eckman, representing the Magna Corporation, and Jim Pattinson of 20th-Fox invited the national and trade press to join in the celebration of the second anniversary of the opening of the film at a reception at the Dominion last week.

Their satisfaction with the state of affairs was apparent in their exchange of warm congratulations between themselves and with the CMA executives who have done a first-class job in promoting the picture.

The publicity boys had delved into the records at Somerset House to find a London child born on the day of the premiere of the film at the Dominion. Sam presented the child with a gift to mark the occasion. And CMA booking controller Dick Hamer quipped: "South Pacific will be still running when she's married."

\+ + +

FILMGROUP, the U.S company headed by Roger Cormon, has formed a foreign distribution department, and the first deal completed is with the British company, Grand National Films, which will distribute ten features made in the Filmgroup's first year of operation. Other deals for distribution are being arranged for Continental Europe, South America, Australia, etc.

\+ + +

HERE'S a tip for a potential winner from Spyros Skouras, president of 20th Century-Fox.

In a cable to Jimmy Pattinson he refers to the highly enthusiastic reception accorded to a screening of a rough cut of "The Story of Ruth" by a group of motion picture exploitation experts who are particularly concerned with radio and television promotion.

They were invited to the screening by Alex Harrison, sales director of Fox, for the express purpose of evaluating the potential of the picture.

Spyros praises producer Sam Engel and director Henry Koster for a "beautiful motion picture." The film is based on the biblical story, and, we are told, is produced against spectacular and realistic backgrounds.

Spyros adds: "We are going to be very proud of bringing it to the people of the world."

\+ + +

WHILE in New York on his return from the Cartagena Film Festival Bill Luckwell of Winsill Productions was taken ill with an internal complaint.

Luckily his wife Kay was with him on this trip. When she got him back to London the specialists diagnosed a serious internal disorder.

Bill is now in Room 3, The Dan Mason Wing, West London Hospital, W.6, awaiting an operation.

\+ + +

GLAD to find SCMA general secretary Bill Ellison back at work after his recent operation, although, after three months out of action, the doctors have ordered him to take things easy for a while.

One of his early jobs is to tie up preparations for the society's annual meeting to be held in London on May 29. The agenda so far is not over exciting, dealing in the main with the domestic affairs of the society.

Vice-president Roy Raistrick, popular manager of the Odeon, Sheffield, will step up to replace Maurice Cheepen as SCMA president and Jack Goulding, of the Odeon, Southall, will be elected vice-president. He is the only nominee for the position.

Incidentally, Bill Ellison expresses his appreciation for the letters sent him by colleagues and trade personalities while he was in hospital. He hopes to answer them all in time.

\+ + +

DOUGLAS GRANVILLE, who has been suffering from a spinal condition and has been struggling manfully with a very uncomfortable plaster jacket and collar, had to go into the Royal Infirmary, Cardiff, for a major operation last week.

The operation had become necessary to relieve the intense pain that he has been experiencing recently.

The latest information I had before going to press was that he was progressing as well as could be expected in the circumstances.

\+ + +

ANOTHER trade invalid is Ron Shinn, publicity and advertising director of Anglo Amalgamated. He was admitted to the Cowper Ward of the North Middlesex Hospital, Edmonton, last week, suffering from a nervous breakdown.

Ron is a hard grafter and he has put a tremendous amount of enthusiasm and energy into his job at Anglo during the fantastically successful run of the company. Although much improved, he is not yet permitted to answer the many letters he has received.

\+ + +

THE world-wide record busting "The Bridge On The River Kwai" has made a highly successful return to the West End scene for a limited season at the Columbia Theatre.

It is due to play for three and a half weeks when it will make way for the premiere of Sam Spiegel's "Suddenly, Last Summer" on May 10.

I can well imagine that many exhibitors would like to have a second dose of Horizon's "Kwai" at the present time.

\+ + +

TED BOSTOCK advises me that the annual cricket match between Eastern Counties exhibitors and the renters has been fixed for Tuesday, May 24.

It will be held on the Chantrey Park cricket ground, Ipswich, and the match is due to start at 11 a.m.

As usual, lunch and tea will be available at an inclusive figure of 16s. 6d.

Last year many members of the trade turned up without prior warning and this upset the catering arrangements. Therefore, Ted Bostock earnestly requests that those who propose to support the match should give him adequate warning so that he can make adequate arrangements to feed them.

The match, of course, is in aid of the CTBF. Last year's event realised just over £70 and Ted hopes to do better this year.

\+ + +

HERE'S another feather in Val Guest's cap. The Hammer production, "Hell Is A City," produced by Michael Carreras and directed by Val for Warner-Pathe release, broke the record at the ABC Apollo, Ardwick, Manchester, where it was premiered. In the opening week it took £1,000 more than any other film shown in the theatre's history.

As a result of this success, the film, I am told, will have a blanket release in 14 Manchester cinemas in June.

\+ + +

MY New York correspondent tells me that there was no comment on a report that Mike Frankovich may be transferred from his post in Britain to an executive post at Columbia's Hollywood studio.

The report arose when Mike was due at the studio for conferences.—**The Stroller.**

Congratulations are exchanged by Jimmy Pattinson, 20th Century-Fox managing director, and Sam Eckman of Magna Theatre Corporation on the occasion of the second anniversary of "South Pacific" in Todd-AO at the Dominion, Tottenham Court Road

News of the Week

Gaumont State changes complete in May

JOHN DAVIS is to open CMA'S newest ballroom at the Gaumont State, Kilburn, on May 25.

Five days later, on May 30, the State Restaurant will re-open to the general public for the first time since October, 1956. This will then complete CMA's overall plan for the Gaumont State, accommodating under one roof a cinema, ballroom and restaurant in addition to the existing Victor Silvester Dance Studio.

The new ballroom has been built under the existing cinema circle, absorbing the back stalls and stalls foyer. Ballroom and cinema will be divided by an acoustical wall erected earlier in the year during a three-week closure of the cinema. This now seats approximately 2,300 patrons compared with its original capacity of 3,996.

CMA has already engaged Syd Dean and his Broadcasting Band and the well-known organist Robin Richmond.

The £65,000 ballroom conversion is believed to be the first of its kind in the country and is the work of CMA's Engineering Department.

An "At Home" preview will be held on May 24 for members of the general public.

Re-opening, largely by public demand, the State Restaurant has been re-decorated and refurnished and its kitchens re-equipped. It will accommodate 150 customers and there will be a staff of 20. A feature of the menu will be a 3-course table-d'hote luncheon from 4s.

CMA regards the re-opening of the State as a valuable addition to its chain of restaurants. It will be followed by other re-openings later in the year.

BFFA pays at 43 per cent.

THE FIFTH interim allocation of the British Film Fund Agency for the third year will be at the rate of 43 per cent.

Distributors' earnings for the four weeks ended March 26, 1960, are as follows:—Low cost films eligible after multiplying by 2: £68,830; low cost films not eligible for two times rental: £5,541; high cost films: £446,452; films of not less than 3,000 ft.: £520,823; films under 3,000 ft. (after multiplying by 2½): £78,951.

Levy collections paid to agency by HM Customs and Excise to March 31, 1960, approximately covering entertainments to March 26, 1960: £255,900.

Hope Hall, Liverpool to re-open

THE Hope Hall Cinema, Liverpool, closed since last July, will be re-opened in the autumn as a 750-seater cinema specialising in foreign films. The Continental (Wallasey) Ltd., a non-profit company, has taken over the cinema.

It will be run on theatre lines with booked seats, coffee interval and separate performances. The theatre will be re-furnished, fitted with up-to-date projection equipment and will have a coffee bar in the basement. It is planned to stage exhibitions of contemporary sculpture and painting in the cinema. If it is a success initially, Leslie Blond proposes to extend its scope. Already plans are being made for an apron stage and for dressing rooms in the basement.

The work will be put in hand within three months, if the cinema succeeds.

Any profits from the new venture will be devoted to travel scholarships for Liverpool University students.

In addition to six-days-a-week opening to the public there will be a Sunday Cinema Club, with theatre amenities open to members throughout the day for film shows, discussions, lectures and buffets.

The Continental, Wallasey, has for the last six years provided money for the Leslie Blond Awards to students at Liverpool University, the College of Art and for music. The County Theatre, Bangor, another theatre with which Mr. Blond is associated, has provided seven annual awards of £350 each for students to spend twelve months on the Continent studying at a university there.

Duty cut on prints larger than 35-mm.

THE government has decided to reduce the import duty on positive prints over 35-mm. and with not more than one frame across the width to 1d. per foot. This means that prints in special processes like Todd-AO are brought into line with 35-mm.

The order bringing the new duty rate into operation commenced on Tuesday (April 26).

This follows the announcement by the Board of Trade on April 7 that they were considering an application for a reduction in the import duty for positive film over 35-mm. with not more than one frame across the width.

Denham Studios sold by Rank Organisation

THE Rank Organisation has sold Denham Studios. The British Land Company has entered into a contract, subject to certain conditions, for the purchase of the studios by investment from Rank Television and General Trust.

The Rank Organisation ceased film production at Denham in 1953, but certain ancillary activities such as the newly-designed music recording stage will continue under lease of part of the premises from the British Land Company.

Table Tennis League finals night

ONCE again the Finals Night of the Film Renters' Table Tennis League proved to be a happy and friendly occasion. This year Kenneth and Mrs. Hargreaves, Mr. Welton of Mullards, and his wife, and Mr. Connell, chairman of the Middlesex Table Tennis Association, were among the guests at Mullard House.

Winner of the Men's Division was the Philips Club, who also won the John Woolf [illegible]rophy. Ladies' Division winner was National Screen Service, who also won the Arnold Willian Bowl.

The winner of the Men's singles champ[illegible]onship was Derek Webb of Pathe, who beat V[illegible] Hubbock of 20th-Fox 21-14, 21-18 in the [illegible]al.

In the Ladies' singles championsh[illegible] the winner was Miss May Deacon of National Screen Service, who beat last year's ch[illegible]mpion Miss Pam Hart of Mullards 15-21; 21-10; 22-20.

Women's doubles final: Miss P. Hart/Miss M. Martin of Mullards, beat Miss M. Horne/Miss G. Bunting of Philips 21-19; 21-15.

Men's doubles final: D. Webb/C. Worby of Pathe, beat J. R. Edney/J. Edney of CMA 21-18; 21-17.

Mixed doubles final: D. Evans/Miss P. Hart of Mullards, beat K. Worth/Miss G. Bunting of Philips 19-21; 21-17; 21-13.

'Oscar Wilde' premiere aids earthquake fund

JAMES F. PATTINSON, managing director of Twentieth Century-Fox Film Company, has announced that the Vantage Production of "Oscar Wilde" starring Robert Morley in the title role, which Twentieth Century-Fox is to distribute world wide, will have a gala world charity premiere in aid of the Moroccan Earthquake Relief Fund at the Carlton, Haymarket, on Sunday, May 22.

Columbia trailers in the U.S

WE have been asked by National Screen Service to make it quite clear that the item in our New York report on page 9 of the KINE., dated April 21, refers only to the production and distribution of Columbia Pictures Corporation trailers in the U.S.

The arrangements and relationship at present existing in the UK between Columbia Pictures and National Screen Service will in no way be affected.

National Screen Service will continue to produce and distribute Columbia scene trailers as hitherto.

Variety helps the blind-deaf

A NEW £40,000 annexe to accommodate blind-deaf children at Condover Hall, near Shrewsbury, is to be opened on May 3.

The Variety Club of Great Britain, the children's charity organisation, in association with the Emil Wertheimer Trust and the British Juke-Box Operators' Association, subscribed £18,000 towards the establishment of the annexe which will be called "Pathways." The balance of the money was provided by the Dulverton Trust and the Ministry of Education.

Variety Club's interest in the "Pathways" project resulted from the club's contribution to the establishment of the RNIB Sunshine Home for Blind Babies, Southerndown, South Wales.

Winners of the ABC national contest

ASSOCIATED BRITISH CINEMAS, Leeds District, has been judged winner in the company's National Showmanship Award. This is the second consecutive win for Leeds.

Bill Cartlidge, assistant managing director of ABC, says that the Showmanship Trophy will be presented at a luncheon to be held at the Cafe Royal, London, on May 12. Replica trophies and cash awards will be forwarded to the managers of all theatres of the winning district.

For the competition, the 20 ABC districts are divided into four leagues, each competing against the other. The National winner is the district which in the year totals the highest number of points.

Bournemouth, East Midlands and North-West Lancashire are the three other League Champions who rank as runners-up to Leeds.

P. G. Franklin has been adjudged the best individual Showman on the circuit and wins the first prize of £75. Now manager of the Apollo, Ardwick, Manchester, he won his award while at the Ritz, Barnsley.

R. G. Crabb, manager, Lyric, Wellingborough, wins the second prize of £25.

A separate contest, devoted to Minors' matinees, has been won by R. Helley, manager, Regal, Wakefield. He wins a cash award of £50. In the same competition, three managers dead-heated for the second prize of £30: R. J. Parsons, ABC, Bristol Road, Birmingham (for his work at the Apollo, Ardwick); J. Gold, Grosvenor, Hillhead, Glasgow; and D. G. Adams, Regal, Kirkcaldy.

The past 12 months according to ABC produced more entries than ever before.

CMA children's club makes a film

THE CMA children's club at the Odeon, Wimbledon, has added a new activity to its programme—film-making. Under the guidance of the manager, F. C. Murray, they are currently filming a 15-minute feature called "Film Show For Maria."

First shots were taken in the streets of Wimbledon on Saturday at the start of a five-week (weekends only) shooting schedule.

"Film Show For Maria," the story of a little refugee "adopted" by Wimbledon children, will be given its "world premiere" at the Odeon, Wimbledon, during the Summer.

Second phase in the 'Zing' contest

CMA'S "Zing" Showmanship Contest entered its second phase last Sunday after successful seat-selling during the first three months of the year.

Now, "Super Zing." A 15-week period during which CMA showmen will be following-through at local level the many new forms of film advertising which the company has recently started.

A novel leaflet cut to the shape of a soap packet has been dispatched to theatres. This continues the "marketing theme" which is one of the contest's popular features.

The three-part division of the contest has been enthusiastically welcomed by showmen in that each period carries its own prizes totalling £1,000.

Winners for the first period will be announced in the near future.

Judging for the entire "Zing year" is being done on a national basis by panels of showmen who meet in rotation each week.

Yorks. Cinematurians supper dance

OVER 300 people attended the very successful supper dance of the Yorkshire branch of the Society of Cinematurians at the Capitol Ballroom, Meanwood, Leeds, on Friday, April 22. Among the guests, who were received by the president, Dennis Hopton, and Mrs. Hopton, were Wee Willie Harris and Johnny Preston who were starring in the current show at the Leeds Empire.

TV licences

DURING March the number of television licences increased by 101,430. At the end of the month 15,005,011 broadcast receiving licences, including 10,469,753 for television, and 427,491 for sets fitted in cars, were current in Great Britain and Northern Ireland.

The comparable figures at the end of March, 1959, were a total of 14,736,413 broadcast receiving licences, including 9,255,422 for television, and 376,053 sets fitted in cars.

Wrestling between films

T. E. METCALFE, who so successfully introduced Sunday-night cabaret shows at his South Bank cinema that "House Full" notices have to be put up on Sundays, has now become the first cinema on Tees-side to introduce amateur free-style wrestling as an attraction between the film shows.

His cabaret shows not only rocketed attendances for Sunday evenings but, he says, greatly improved attendances at his nightly film shows.

Alteration plans

CHESHIRE County Council Planning Committee has decided that a scheme of alterations to the King's, Little Sutton, including the construction of a bar, will require planning permission.

A proposed cine club will continue to use the main part of the building for the showing of films.

Change of address

LEEDS branch of Eros Films has moved to 14, Queens Square, Leeds, 2. For the time being the telephone number remains unchanged.

IN BRIEF

● Patrons of two Worcester cinemas—the Odeon and the Gaumont—have collected £217 for the World Refugee Fund.

● Reg. Kemp, of Nottingham, has taken over the Gaumont, Gainsborough, and has applied for planning permission to use the building for other purposes. The Gaumont is to be renamed the Grand, and will continue as a cinema.

Letter to the Editor

'Charity begins at home'

IN YOUR issue of April 21, 1960, I read with delight that there are exhibitors who feel that British productions should stand on their own feet, and I fully endorse the remarks of Mr. William Mistlin; to add it also seems incongruous that there are films sold to television that have been subsidised by exhibitors, many of whom have had to close their own cinemas.

I thoroughly agree with the slogan "Charity begins at Home" and I feel it high time exhibitors thought of themselves.

J. F. J. BOSISTO.

Capitol (Carmarthen), Ltd.,
Carmarthen, S. Wales.

together with the State, also controlled by Reg. Kemp, until planning permission has been granted.

● Commencing on May 1, Orb Production's film despatch is being handled by Rank Film Distributors Ltd., in London, and by all RFD branches throughout the United Kingdom and Ireland.

CEA BRANCH REPORTS

New subscription plan meets opposition

BRISTOL.—Discussing finance at the April meeting of the branch, E. C. Rogers said subscriptions were now out of proportion altogether and it was intended to circularise members for details of holding capacity so that cinemas could be classified according to the new holding capacity.

C. R. Thompson said if it was based on the new holding capacity they ought to bring the Board of Trade average attendance figure in. His company had a cinema which seated a fair number, but judging on the holding capacity it was most unfair unless this average figure was brought in.

He added: "I think first we should consider increasing the head office share of subscriptions."

Subscriptions.—Coun. S. T. Gamlin asked if the branch was now run at a loss and was told by branch treasurer, D. Chamberlain that if the share of subscriptions were reduced they would be running at a loss.

Mr. Rogers asked if the meeting was in favour of the 25s. and 50s. for 1960—a direct levy on the exhibitor.

Coun. Gamlin said he was not in favour of asking anyone who received no relief at all from the tax to pay any money.

D. Chamberlain asked if the branches could pay it from their reserves.

Turning to head office expenditure, Coun. Gamlin asked the chairman if he was satisfied that head office salaries should go up by such a large amount last year.

C. R. Thompson: "They are probably on some sliding scale where there will be an automatic increase each year."

Mr. Thompson believed that if the levy was necessary it should for one year be taken from branch funds.

Coun. Gamlin suggested writing to head office asking for details of the increase in expenditure by head office.

It was generally agreed that the branch was against any increase in subscriptions but if absolutely necessary the money should be drawn from the branch's reserves.

S.O Contributions.—On the matter of Sunday charity contributions, it was agreed to appoint a sub-committee to examine procedure for appealing for new assessments.

More CEA reports on page 37

World Markets

Television is thirsting for 2,700 post-1948 features

NEW YORK.—Speculation about post-1948 films has cropped up often in recent months both before, during and after the strike. The situation is as follows: roughly 8,000 films made before 1948 have already been sold or leased to television. Between 1948 and 1960 just under 4,000 films were released. About 1,300 of these have already gone to free TV.

Television wants the remaining 2,700 badly. A recent survey by National Telefilm Associates showed features occupied 38 per cent. of non-network stations' weekly total telecasting hours and the typical network station gave 14 per cent. of its time to films. The present supply is playing the third and fourth time around and the current writers' strike against TV has dried up scripts and films are getting more playing time.

No one knows what the 2,700 films are worth or will bring. Estimates range from $300,000,000 to $500,000,000. Balanced against this are the three millions earned by "Samson and Delilah" in its recent re-release and the big returns from other re-issues, plus the inherent value to the studios of maintaining their libraries.

The following factors are generally accepted: No film company is currently in so bad an economic situation that it faces any immediate stockholder pressure to sell its library; every film company has stated it has no immediate plans to sell the backlog to TV; all of the companies are educated to the disastrous effect on current grosses that the mass sale of pre-48's has had; while the Screen Actors' Guild no longer is involved in the sale of post-48's to TV, the other guilds still have claims in; the general belief is that if any company is forced to sell because of economics or stockholder pressure, it will do so a year at a time instead of its whole library:

\+ + +

THE Membership of the Screen Actors' Guild made the end of the recent strike official when close to 2,000 actors ratified the new three-year contract worked out with the AMPP. Mail ballots also went out to the balance of the 14,000 members.

The gathering was informed of a provision in the agreement that covered tours and personal appearances which were labelled working time: for all purposes while the actor is working in a picture; term contract players not working in a picture will be paid straight time for every day including travel days with first-class transportation and reasonable expenses to be paid to all actors on tour and personal appearances; reasonable rest periods are also guaranteed.

\+ + +

ANNUAL meeting of the board of directors of the Motion Picture Association of America saw Eric Johnston re-elected president to no one's surprise. Howard Levinson, assistant secretary of Warner Bros., was elected to the board, replacing Major Albert Warner.

Mr. Johnston reported on the recent Academy Awards telecast which saw all records broken "in the amount of space and attention achieved in the build-up of public interest in the Oscar competition. Twice as many exhibitors bought kits; the participation by theatres, distributors, press, radio, TV, outdoor advertising—in fact, all the nation's mass media—exceeded by far any previous year.

"As a result, 'Oscar' night won an all-time high audience, more than any programme in TV history. It is obvious when our industry is unified for a common goal there is no ceiling to what we can accomplish. The Academy Awards represent the high point of industry teamwork."

\+ + +

SMELL-O-VISION is switching to a new playing policy and price scale effective immediately. The odoriferous "Scent of Mystery" will play continuous performances every day at popular prices at the Warner Theatre here changing from reserved seats and 10 performances weekly.

\+ + +

ACCORDING to Joseph Vogel, president of Metro, the corporation earned 3,739,000 dollars in the first quarter of 1960 or 1.47 dollars per share on 2,539,988 shares compared with 4,798,000 dollars or 1.80 dollars per share on 2,668,388 shares a year ago.

The drop was due to strikes causing a slowdown of releases.

Television and other company activities showed improvement.

Paramount's board has declared a quarterly dividend of 50 cents per common share and reported a net from ordinary operations for 1959 of 4,410,000 dollars or 2.62 dollars per share on 1,683,598. Total consolidated earnings, including 3,109,000 dollars from special items—disposal of films and investments—was 7,519,000 or 4.47 dollars per share.

\+ + +

20TH CENTURY-FOX is to release 55 high-budget films—many filmed abroad—on a world-wide basis during 1960. Five or six will go out monthly from May through to December, setting up a new record, according to general sales manager Alex Harrison.

The schedule represents a 63 million dollar outlay—the biggest in the company's history.

\+ + +

GEORGE WELTNER, Paramount vice-president in charge of world sales says that "The Ten Commandments" will open in over 9,000 additional engagements through a series of regional saturations starting this month.

Following the saturation dates, the film will be withdrawn from U.S. release later this year. New advertising and promotion has been prepared for the play-off.

\+ + +

IT IS reported that MGM will have 35-mm. prints of "Ben-Hur" available for dates in June in some situations. Naturally these will be for areas where there will be no clash with runs already established.

\+ + +

AMERICAN INTERNATIONAL product can receive maximum liquidation within 90 days of release according to top executive, James Nicholson and Samuel Z. Arkoff.

At least 95 per cent. play-off can be achieved in that time pointing to "Goliath and the Barbarians," which came through with 14,000 domestic contracts earning more in its first [illegible] days of release via saturation play-offs than the company took in an entire business year several years ago.

The first quarter of 1960 showed an increase of 102 per cent. over the same period last year for the company. The remainder of the year will see 12 films released.

\+ + +

THE U.S Information Agency has requested that Congress grant it an additional 340,000 dollars for its motion picture service for the fiscal year 1961 which commences July 1. A total outlay of 5,671,200 dollars is expected.

About 70 per cent. of the increase covers production and distribution costs for four additional films. The balance would go toward buying exhibition equipment and support of production abroad.

A part of the increase is due to expanded needs for the 16-mm. units in Africa, eastern

continued on page 36

JEAN RENOIR ON 'FRISCO JURY

Jean Renoir will serve as a member of the jury for the fourth annual San Francisco International Film Festival being held this year October 19-November 1.

Irving M. Levin, executive director of the San Francisco Festival, this week announced Renoir's acceptance of a place on the judging panel for "Golden Gate Awards." The previously announced judge is the noted film sub-title translator Herman G. Weinberg of New York.

Renoir has recently returned to the U.S from France where he produced his latest film, "Le Dejeuner Sur L'Herbe ("Luncheon On The Grass").

TECHNIRAMA

THE IDEAL PROCESS

for

70 mm. ROAD SHOWS

(with 6 channel stereophonic sound)

and

35 mm. RELEASE PRINTS

A PRODUCT OF TECHNICOLOR

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Enemy General, The (Columbia)—U.S	75 min. (U)	Van Johnson ... Jean-Pierre Aumont Dany Carrel	World War II melodrama telling of revenge and counter-espionage in occupied France. Backgrounds authentic, but story scrappy, cast uneven and nick-of-time climax tame	So-so second (C)
†Il Capitano ... ... (Gala)—German	90 min. (U)	Vittorio de Sica ... Folco Lulli Helene Remy	Agfacolor wartime comedy of the misadventures of the captain and crew of a tiny freighter in the Mediterranean. Story lightheartedly satirical, characterisation admirable, acting and direction polished	Excellent light fare for specialised audiences (C)
Irresistible ... ... (Gala)—Italian	98 min. (U)	Marisa Allasio ... Maurizio Arena Renato Salvatori Lorella de Luca	Rollicking farcical comedy set in a working-class district of Rome and dealing with the efforts of two girls to marry each other's brother. Plenty of belly laughs, but over-loud and overlong. Acting vigorous, direction competent, photography and settings good	Passable offering for unexacting specialised audiences (C)
Visit to a Small Planet (Paramount)—U.S	85 min. (U)	Jerry Lewis ... Joan Blackman Fred Clark	Supernatural comedy concerning whacky spaceman whose brief visit to this earth is at once hectic and salutary. Plot ingenuous, but Jerry Lewis resourceful, support eager, staging adequate and trick camera work clever	Reliable star light booking, especially for the masses and family (C)

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN.
*BRITISH QUOTA PICTURE †IN COLOUR

Visit to a Small Planet

Paramount. American (U). Directed by Norman Taurog. Featuring Jerry Lewis, Joan Blackman and Fred Clark. 7,698 feet. Release June 6, 1960

SUPERNATURAL comedy, freely adapted from Gore Vidal's Broadway stage hit. It's about a whacky spaceman who defies his leader and touches down on this earth, but, after accepting testy American TV commentator's hospitality and sampling our civilisation, hastily reaches for his "return ticket." The tale hasn't a sharp point, but Jerry Lewis, aided by a hand-picked supporting cast and a resourceful cameraman, gives a new slant to many a tried and tested gag. Moreover, romance, lightly tinged with sex, strengthens feminine appeal. Reliable star light booking, especially for the masses and family.

Story.—Kreton, high-spirited, inquisitive inhabitant of an uncharted planet, sneaks away in a flying saucer and lands near a small Virginian town. He becomes the guest of Roger Fenham Spelding, an irascible TV commentator who scoffs at flying saucers, demonstrates his uncanny ability to read people's minds and control them and convinces Spelding that he is wrong about flying saucers. Delton, Kreton's leader, sternly rebukes him for "playing hookey," but allows Kreton to extend his visit. Kreton interests himself in the courtship between Ellen, Spelding's shapely daughter, and Conrad, her square-brained boy friend, and learns something of love. Following a session at a beatnik club, Kreton falls for Ellen and yearns to be an earthling, but Delton puts his foot down. He temporarily suspends Kreton's occult powers and makes him suffer pain and jealousy. Finding this planet no bed of roses, Kreton gladly catches the first flying saucer home.

Production.—The picture starts and ends in outer space, but for the most part parodies young "neckers," beatniks, TV, civil defence workers and other sitting targets. Jerry Lewis is, however, quick at improvisation and brings a fresh and sometimes tart flavour to chestnuts, as Kreton. Joan Blackman as the comely Ellen, Fred Clark as the peppery Spelding, Earl Holliman as bull-at-the-gate Conrad, and John Williams as the dictatorial Delton also pull their weight. So does cameraman Loyal Griggs. The "hero's" ability to elevate cars, read people's thoughts and make animals talk creates additional laughs, while saucy dialogue takes up still more slack, No box-office sputnik, the film should, nevertheless, tickle Jerry Lewis's legion of fans.

Points of Appeal.—Amusing, if slight, story, Jerry Lewis's clowning, provocative title, clever technical presentation and U certificate.

The Enemy General

Columbia. American (U). Directed by George Sherman. Featuring Van Johnson, Jean-Pierre Aumont and Dany Carrel. 6,709 feet. Release May 9, 1960

ESPIONAGE melodrama, set in France during the anxious days of World War II. It shows how an American officer, working with the Maquis, has his own back on a two-timing Nazi general. The cast is international and its backgrounds are obviously authentic, but neither lends validity, let alone clarity, to the confected plot. Dark photography is an additional impediment. So-so "second."

Story.—Allan Lemaire, an American OSS captain, attached to French Resistance, sees Lisette, his fiancee, shot by order of General Bruger, a Nazi brass-hat. Lemaire swears vengeance, but, before he can get cracking, Bruger is thrown into a Paris prison for conspiring against Hitler. Bruger promises the Allies vital information and Lemaire and Lionel Durand, a Free French officer, are assigned to rescue him. They reluctantly do the job, but subsequently learn that Bruger is still working for the Germans. Bruger escapes and Lemaire, Durand and other underground workers are captured and given the death sentence, but guerrillas save them. Finally, Lemaire traps Bruger in a cemetery and bumps him off.

Production.—The picture, hastily buttressed by topical "shots," lacks popular romance and humour, as well as swift, incisive action. John Van Dreelen thoroughly convinces as the treacherous Bruger, but Van Johnson, Jean-Pierre Aumont and Dany Carrel seldom rise above the tired, untidy script as Lemaire, Durand and Lisette. The early scenes confuse, nothing is made of the ironic twist created by Bruger's rescue, and the in-the-nick-of-time climax has little emotional or dramatic impact. In short, "The Enemy General" is its own enemy.

Points of Appeal.—Stars, title and U certificate.

Il Capitano

Gala. German (U). Photographed in Agfacolor. English sub-titles. Directed by Wolfgang Staudte. Featuring Vittorio de Sica, Folco Lulli and Helene Remy.

LIGHTHEARTED wartime comedy presented in Agfacolor. It deals with the misadventures of the captain and crew of a tiny freighter carrying vegetables between Genoa and Livorno and tells of the part they are forced to play in some very minor naval engagements. Vittorio de Sica as a captain who hates the sea makes the very most of the many opportunities for portraying a humorous and intensely likeable character. Gentle satire and an unusual story combine to make this first-class light fare for specialised audiences.

Story.—Captain Ernesto di Rossi commands a battered little freighter of 101 tons plying between Genoa and Livorno with fresh vegetables. The war means nothing to him, particularly as he himself makes the two-way journey by train as the sea always makes his nose bleed. But

continued on page 34

Your Films

—by JOSH BILLINGS

West End

HOW was film business over the first entertainments tax free Easter? Mighty fine in Town, and, with few exceptions, far above average around the suburbs and provinces. The latest Board of Trade figures show that cinema attendances continue to decline, although less steeply, but, thank heaven, pictures that catch the public fancy can still collect a packet. I'll come to the spectacular popular winners later, but first let's take a peek at the West End.

\+ + +

THE KINGPIN is, needless to say, "Ben-Hur" (MGM—Camera 65—Panavision). Extra matinees were put on at the Empire to cope with the Easter rush, and all the additional performances, as well as the evening ones, were a sell-out. You obviously know by now that "Ben-Hur" carried off a cart-, sorry, chariot-load of Academy Awards, but *Sight and Sound*, the highbrows' Bible, gave the film only one star out of a possible three! Mr. Leo will, I feel sure, be grateful for the crumb. But if "Ben-Hur" had been written in Japanese it would no doubt have earned three stars!

\+ + +

THE COLOSSAL turn-up is "The League Of Gentlemen" (Rank—British). This grand thriller opened unheralded at the Odeon, Marble Arch—there was no frantic pre-sales ballyhoo—but immediately slipped into top gear. Despite the fact that it is doing a burster on release, its receipts during its final week at the Odeon aren't faltering. Make sure you join the "League."

\+ + +

"SEVEN THIEVES" (Twentieth Century-Fox—CinemaScope), another great crime melodrama, enjoyed a highly profitable run at the Odeon, Leicester Square. It, too, progressed at breakneck speed under its own steam. Actually, its weekly returns at the Odeon are comparable with those of its immediate predecessor, the mighty "Sink The Bismarck!" (Twentieth Century-Fox—CinemaScope—British). Incidentally, "Seven Thieves" goes out on May 9.

\+ + +

CURRENT attraction at the Odeon, Leicester Square, is "Cone Of Silence" (British Lion—British). The aeronautical melodrama received a somewhat mixed press, but nevertheless took off smoothly. I found the picture intriguing and exciting, but wish that British Lion had thought up a better title. It not only means little to the layman, but could easily be confused with "The Angry Silence" (British Lion—British). Silence is not always golden, anyway in film business.

\+ + +

TODAY, "Once More, With Feeling" (Columbia) ends its season at the Leicester Square Theatre. Kay Kendall's last comedy has been a triumphant success, yet some consider the film a bit too sophisticated for the "populars." I have no such qualms, for, to my mind, Kay's brilliant clowning demolishes class barriers.

\+ + +

FRANKLY, I thought "School For Scoundrels" (Warner-Pathe—British), the "Gamesmanship" comedy, uneven, but it's certainly hit the jackpot at the Warner Theatre, and could have run for months. "Hell Is A City" (Warner - Pathe - Hammer — Hammerscope — British) is its successor. The last-named has created a furore in Manchester, where its gripping story is laid, but, even allowing for local bias, I'm still sure it will be a case of what Manchester thinks today London will think tomorrow.

\+ + +

BEFORE departing from Leicester Square—now known in film circles as London's golden acre—a word about "Gigi" (MGM—CinemaScope). This delightful musical continues to turn over a pretty penny at the Ritz on a twice-daily, all-seats-bookable basis.

\+ + +

"SINK THE BISMARCK!" (Twentieth Century-Fox—CinemaScope—British) is carrying on at the Rialto, Coventry Street, the good work it started at the Odeon, Leicester Square. If anything, its takings have been boosted by its general release.

\+ + +

"CIRCUS OF HORRORS" (Anglo Amalgamated—British) is definitely clicking at the London Pavilion. It wasn't unveiled before the scribes, but the carnivorous "ninepennies" quickly smelled blood. "Circus Of Horrors" is a sitter for the crowd.

\+ + +

A SAVAGELY hostile press didn't prevent "Peeping Tom" (Anglo Amalgamated—British) from scoring steadily during its two w[illegible]s' stay at the Plaza. Anyway, nobody can d[illegible]ute that the pathological thriller has a [illegible]vellous monicker. "Samson And Delilah" (P[illegible]mount) returned to the Plaza last Thursday [illegible]d has already shown that the DeMille [illegible]gic is impervious to time.

\+ + +

THAT comedy concerning the pr[illegible]sional and domestic life of a dramatic critic, "Please Don't Eat The Daisies" (MGM—Cinen[illegible]scope), finished comfortably on the right sid[illegible]t the Carlton, Haymarket. The long-haired b[illegible]s and girls didn't enjoy seeing themselves a[illegible]others see them and said so. Its laughs are r[illegible]lly on them.

\+ + +

THE TITLE of the American Arm[illegible] rag, "Wake Me When It's Over" (Tw[illegible]ntieth Century-Fox—CinemaScope) naturally [illegible]invites derisive cracks. It got them, but the film made a good start at the Carlton, Haymarket.

\+ + +

YOU couldn't pick a more appropriate film for the kids' holiday than "Toby Tyler" (Disney). A Huckleberry Finn of the circus, it has been delighting the young at Studio One, Oxford Street, but is beginning to fade. Its time will come again as soon as the children are home.

\+ + +

"SOUTH PACIFIC" (Twentieth Century-Fox—Todd-AO) has just entered its third year at the Dominion, Tottenham Court Road. It's doing better than ever and "house full" boards were out all over Easter. The film's also setting up a long-distance record in Manchester, where the Good Friday takings reached a new high. What is the secret of this musical's phenomenal success? Simply this: it's completely captured the feminine heart. Audiences are largely composed of women and many have made a dozen visits.

\+ + +

BEFORE very long "Solomon And Sheba" (United Artists—Super Technirama 70) will be leaving the Astoria, Charing Cross Road, so that "The Big Fisherman" (Disney—Panavision) can be accommodated. The former is dying hard, but has a bright future in the key cities.

\+ + +

THANKS to "Can-Can" (Twentieth Century-Fox—Todd-AO), the Metropole, Victoria, is firmly established as a special-run house. The gay, tuneful musical has been attracting the world and his wife, particularly to evening performances.

\+ + +

THE TOP film of 1958, "The Bridge On The River Kwai" (Columbia—CinemaScope—British), arrived back in the West End on Good Friday. It is showing continuously at the Columbia Theatre, Shaftesbury Avenue, and going fine.

\+ + +

GALA'S Franco-British "double bill," "Sins Of Youth" and "Travelling Light," continues to coin money at the Cinephone, Oxford Street. The programme's definitely the answer to the independent showman's prayer.

continued on page 31

BRYANSTON PRESENTS AN AUBREY BARING PRODUCTION

MICHAEL CRAIG · PETER CUSHING
BERNARD LEE · ELIZABETH SEAL
GEORGE SANDERS

CONE OF SILENCE

"U"

ALSO STARRING

ANDRE MORELL

Produced by AUBREY BARING Directed by CHARLES FREND Screenplay by ROBERT WESTERBY

Additional Dialogue by JEFFREY DELL From the novel by DAVID BEATY Distributed by BRITISH LION FILMS in association with BRYANSTON FILMS

IN 1959 WE PROMISED THAT OUR FUTURE POLICY WOULD BE ONE OF STRIVING AFTER BIGGER AND BETTER PRODUCTION VALUES—BIGGER AND BETTER BOX-OFFICE SUCCESSES—IN 1960 WE IMPLEMENT THAT PROMISE TO OUR EXHIBITOR FRIENDS WITH THE BIGGEST LINE-UP OF BOX-OFFICE GIANTS EVER. HERE ARE JUST A FEW!

Nat Cohen Stuart Levy

NOW ON RELEASE

That hilarious "CARRY ON" shower in their GREATEST LAUGHTER HIT!

A PETER ROGERS Production

Carry on Constable

STARRING Sidney JAMES · Eric BARKER · Kenneth CONNOR · Charles HAWTREY Kenneth WILLIAMS
Leslie PHILLIPS · Joan SIMS · Hattie JACQUES and Shirley EATON

Produced by PETER ROGERS · Directed by GERALD THOMAS

A.B.C. RELEASE – MAY 23

PEEPING TOM

IN EASTMAN COLOUR

STARRING
CARL BOEHM · MOIRA SHEARER · ANNA MASSEY · MAXINE AUDLEY

CERT X

Produced and Directed by MICHAEL POWELL

A.B.C. RELEASE–JUNE 27

A JULIAN WINTLE – LESLIE PARKYN PRODUCTION

CIRCUS OF HORRORS

SPECTACULAR TOWERING TERROR!

STARRING
ANTON DIFFRING
ERIKA REMBERG
YVONNE MONLAUR

Directed by SYDNEY HAYERS

in EASTMAN COLOUR

CERT X

A.B.C. RELEASE – JUNE 6

A THOUSAND WOMEN DREAM OF HIS EMBRACE! THE FABULOUS GIANT OF GIANTS!

STEVE REEVES IN

GOLIATH

AND THE BARBARIANS

with BRUCE CABOT

COLOUR BY EASTMAN COLOUR

'U'

IN GIGANTIC COLORSCOPE

PRODUCTION JUST COMPLETED IN U.S.A.

starring **TERRY MOORE · DEBRA PAGET** IN

I WAS ON DEATH ROW

The true story of the guilty and the innocent!

NOW IN PRODUCTION AT MERTON PARK

... bigger than "KING KONG"

KONGA

starring *MICHAEL GOUGH · MARGO JOHNS*
JESS CONRAD · CLAIRE GORDON

IN EASTMAN COLOUR

Executive Producer. HERMAN COHEN Directed by JOHN LEMONT.

PRODUCTION STARTS MAY 2 AT PINEWOOD

"The PETER ROGERS PRODUCTION

WATCH YOUR STERN

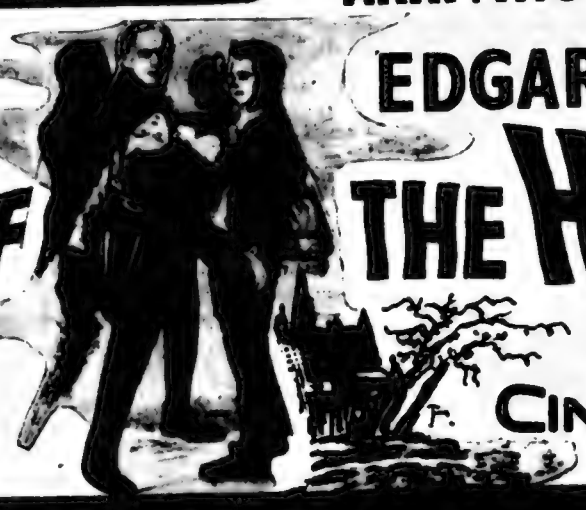
starring Eric BARKER · Kenneth CONNOR · Hattie JACQUES
Leslie PHILLIPS Noel PURCELL Joan SIMS with Eric SYKES
and Spike MILLIGAN · Guest star Sidney JAMES

Produced by PETER ROGERS Directed by GERALD THOMAS

ARRIVING SHORTLY FROM U.S.A

FROM THE PEN OF THE GENIUS OF TERROR!

THE FALL OF EDGAR ALLAN POE'S THE HOUSE OF USHER



STARRING
VINCENT PRICE

CINEMASCOPE and COLOUR

DISTRIBUTED BY
ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.
Hammer House, 113-117, Wardour St., W.1. Tel.: GER. 0941/7

THE LATEST
and
THE GREATEST
are in
TECHNICOLOR®
and
TECHNIRAMA®

—these include:

★ **"BEN-HUR", Technicolor, ACADEMY AWARD CINEMATOGRAPHY (COLOUR).**
★ **"THE TRIALS OF OSCAR WILDE", Technicolor and Super Technirama-70.**
★ **"THE GRASS IS GREENER", Technicolor and Technirama.**
★ **"GUNS OF NAVARONE", Technicolor.**
★ **"THE WORLD OF SUZIE WONG", Technicolor.**
★ **"ONCE MORE, WITH FEELING", Technicolor.**
★ **"SOLOMON AND SHEBA", Technicolor and Super Technirama-70.**
★ **"THE SUNDOWNERS", Technicolor.**
★ **"KING OF KINGS", Technirama.**

and

★ **"THE SAVAGE INNOCENTS", Technicolor and Technirama.**
(To be shown at the Cannes Festival).

Cameras and all facilities available in Hollywood, London and Rome—spanning the world.

Senior executives of Technicolor will be delighted to meet old and new friends at:

THE CARLTON HOTEL, CANNES

HENRY KAHN'S PREVIEW OF THE CANNES FILM FESTIVAL

A scene from MGM's Oscar-winner "Ben-Hur" which will open the 1960 Cannes Festival

LE BRET EXPECTS RECORD NUMBER OF VISITORS

THE thirteenth Cannes Film Festival which opens on May 4 is expected to draw more visitors than ever before because television men will be there in large numbers looking for product. Favre Le Bret, the Director General, told me that American TV men were coming and TV scouts from other countries were also expected.

For the first time, perhaps, but this is only speculation, TV and cinema protagonists will get together on the cafe terraces of the Croisette and crack one of the toughest problems which has ever faced the industry.

Meanwhile at this eleventh hour the final programme has not yet been completed. "We shall not complete it until the Festival starts," said M. Le Bret.

Original themes

What will the films be like this year? The Director General assured me that there will be many original themes.

"Perhaps some visitors might find less of the original than they expected, but I think novelty and new names will be there in the right proportions," he said.

The rules this year do not differ from previous years except that producers must promise not to submit the winning film, if they are lucky enough to have produced it, at any other international film festival.

Publicity material

Winners in the advertising films section may only use in publicity material the exact name of the prize they have won, as worded by the Festival.

This year MGM's "Ben-Hur" will open the Festival. It will, of course, be *hors concours*.

There will also be the invited films. These are always of interest because they are selected by the Festival.

Favre Le Bret wanted to invite "The Entertainer," with Sir Laurence Olivier, and would have done so if Sir Laurence had been able to attend the Festival.

"We would have liked to have paid our respects to Sir Laurence," said the Director General. "Unfortunately, he could not come so the film was not invited."

Invited film

"Dolce Vita," the Italian film which created such a furore, has been invited.

The Festival authorities have pointed out that they are interested in good films. If some people are offended by a film, that does not mean it is not a good film.

The Festival, in fact, only blue pencils a film if it is politically offensive and might lead to diplomatic protest.

Altogether, Italy has two invited films. France has only one—"Mobile Cantabile" of Peter Brook—which is, nevertheless, French.

Germany is only showing documentaries, and Russia, at the time of writing, has not decided.

"I went to Moscow and saw seven films and they were all magnificent," said Favre Le Bret.

Technical changes

"I cannot say yet which film will be entered by the Russians nor which films I shall invite. I should like to invite all of them."

There will be few technical changes this year. Portable transistor listening sets will be obtainable for undubbed and unsubtitled documentaries.

The commentary will be heard in several languages, but this is only an experiment.

Teleprinter

Altogether 30 countries will be present. Journalists will have a teleprinter at their disposal for the first time. One day, probably May 13, will be a "holiday"—then no films will be shown.

Instead personalities will attend the inauguration of the Fernand Leger Museum at Biot.

The Festival will include a floral show and there will be special *hommage* performances, including the showing of extracts from well-known films made by Gerard Philip, Jacques Becker and others, who have since died.

Organisation

The organisation will not differ from other years. Films will be shown at eleven in the morning, three and 6.30 in the afternoon, and at 10.30 in the evening.

Producers, distributors and others connected with films who are entitled to free

continued on page 26

ENTRIES AT THE CANNES FESTIVAL

ARGENTINE	"Fitz Roy"	*Short*
	"La Procesion" (La procession)	*Feature*
BELGIUM	"Franz Hellens ou Documents Secrets"	*Short*
	"Si Le Vent Te Fait Peur"	*Feature*
BRAZIL	"A Cidade Ameacada" (La Cité menacée)	*Feature*
BULGARIA	"Promethée"	*Short*
	"Premiere Lecon"	*Feature*
CANADA	"Univers"	*Short*
CHINA	"L'Ombre Enchanteresse"	*Feature*
CZECHOSLOVAKIA	"Attention"	*Short*
	"Monsieur Principe Superieur"	*Feature*
DENMARK	"A City Called Copenhagen" (Une Ville nommée Copenhague)	*Short*
	"Paw"	*Feature*
FRANCE	"L'Amerique Vu Par Un Francais"	*Feature*
	"Le Trou"	
GERMANY	"Die Purpulinie"	*Short*
	"Das Orff'sche Schulwerk"	*Short*
GREAT BRITAIN	"Winter Quarters"	*Short*
	"Sons and Lovers"	*Feature*
GREECE	"Never On Sunday" (Jamais le dimanche . . .)	*Feature*
HUNGARY	"Pièges vivants"	*Short*
INDIA	"Shringar"	*Short*
	"Sujata"	*Feature*
ITALY	"Matière et forme"	*Short*
	"Ballade du Mont-Blanc"	*Short*
	"Aventura"	*Feature*
	"Dolce Vita"	*Feature*
	"Ombre Bianche" (Les dents du Diable)	*Feature*
JAPAN	"Kaji"	*Feature*
MEXICO	"Macario"	*Feature*
NETHERLANDS	"Dagen Mijner Jaren" (Jours de mes années)	*Short*
	"Wadlopers" (Les Marcheurs Des Bas-Fonds)	*Short*
NORWAY	"Jakten" (La chasse)	*Feature*
POLAND	"Attention . . . le diable"	*Short*
	"De La Veine a Revendre"	*Feature*
ROUMANIA	"Conte de Fée"	*Short*
	"Telegrammes"	*Feature*
SPAIN	"Sorolla, Pintor de la luz	*Short*
	"Los Golfos" (Les voyous)	*Feature*
SWEDEN	"Jungfrukallan" (La source)	*Feature*
SWITZERLAND	"Un pilote m'a dit . . ."	*Short*
TURKEY	"Aux confins de deux continents"	*Short*
	"Roman mosaics in Anatolia" (Mosaiques romaines en Anatolie)	*Short*
UNITED STATES	"Ben-Hur" (Hors Compétition)	*Feature*
	"Home From The Hill" (Celui par qui le scandale arrive)	*Feature*

20th Century-Fox are proud to offer

JERRY WALD'S Production of

D. H. LAWRENCE'S

masterpiece of Love, Sex and Hate.
Brought to dramatic life on the
CinemaScope screen, it will create a
Festival at your Box-Office.

OFFICIAL BRITISH ENTRY
AT THE CANNES FESTIVAL

A BRITISH QUOTA PICTURE

STARRING

TREVOR HOWARD · WENDY HILLER
DEAN STOCKWELL · MARY URE
HEATHER SEARS

Directed by JACK CARDIFF

Associate Producer TOM MORAHAN

It took a lifetime to find the courage to make this film...

Warwick Film Productions Ltd. Present

PETER FINCH
YVONNE MITCHELL

IN

The Trials of Oscar Wilde

GUEST STARS:

JAMES MASON
NIGEL PATRICK

IN SUPER TECHNIRAMA-70
TECHNICOLOR

with

LIONEL JEFFRIES · MAXINE AUDLEY · MEREDITH EDWARDS
LLOYD LAMBLE · EMRYS JONES · SONIA DRESDEL
ANTHONY NEWLANDS · IAN FLEMING

JAMES BOOTH · LAURENCE NAISMITH

as 'Wood' *as the Prince of Wales*

also starring

JOHN FRASER

PRODUCED BY HAROLD HUTH
DIRECTED BY AND SCREENPLAY BY KEN HUGHES
EXECUTIVE PRODUCERS
IRVING ALLEN and ALBERT R. BROCCOLI

A WARWICK FILM PRODUCTION IN ASSOCIATION
WITH VICEROY FILMS LIMITED

'Sons and Lovers' is the official British entry

Mary Ure and Dean Stockwell in a scene from 20th Century-Fox's "Sons and Lovers"

TAKEN from the novel by D. H. Lawrence, "Sons and Lovers" is the official British entry at Cannes. Jerry Wald's CinemaScope production, for 20th Century-Fox release, stars Trevor Howard, Dean Stockwell, last year's winner of the best actor award at the Cannes Festival for "Compulsion," Wendy Hiller, Mary Ure, and Heather Sears.

"Sons and Lovers" is recognised as the most interesting of Lawrence's writings because it is largely autobiographical. The film, directed by Jack Cardiff, faithfully portrays the poverty-stricken, harsh and often brutal background of England in the early nineteen-hundreds, and the cast brilliantly brings out the characters.

After the first rough cut screening of his production Jerry Wald stated:

"For some time now it has been apparent that it is the unusual and distinctive motion picture that is garnering the lion's share of box-office response in theatres throughout the world. It has thus become a challenge to every producer to make each film the kind of special and different entertainment that will end up on everybody's 'must see' list.

"I think we have produced such a picture in bringing D. H. Lawrence's classic and controversial novel, 'Sons and Lovers,' to the screen.

"'Sons and Lovers' is the story of a young man torn between his love for three women, and it explores the basic emotions desire, hatred, fear, hope, love, pain and pleasure.

"It is a story that has universal appeal and its British director, Jack Cardiff, has given the film great visual beauty."

Another scene from "Sons and Lovers." Paul (Dean Stockwell) attacks his father, Morel (Trevor Howard) when Morel has thrown his wife (Wendy Hiller) out of the house

Darryl F. Zanuck's production "Crack in the Mirror" is one of the French entries at this year's Cannes Film Festival.

Starring Orson Welles, Juliette Greco and Bradford Dillman, the film tells of a woman who conspires with her lover to kill her husband.

Dual roles

Directed by Richard Fleischer, who also directed last year's award winner "Compulsion," "Crack in the Mirror" calls for the players to portray dual roles, illustrating the twist of fate which makes one woman a murderess and sets another free.

Based on the novel by Marcel Haedrich, the film will be released by 20th Century-Fox.

Despite Orson Welles's contention that having each of the three stars play dual roles was "a plot of Zanuck's to cut casting costs and ultimately do away with actors entirely,"

continued on page 20

A strong British contingent —and two BFPA luncheons

A STRONG British contingent of trade personalities will be in Cannes for the Festival—and the flag of the British industry will be waved at two special luncheons being arranged by the BFPA.

They will be principally for French distributors—one in the early part of the Festival while BFPA president Arthur Watkins is there; the other on May 17, the day the official British entry, Twentieth Century-Fox's "Sons and Lovers," is screened.

Once again the BFPA and FBFM are sharing an information stand at the Palais des Festivals. It will be run by John Stapleton, of the BFPA, with the help of an Italian girl and a local girl from Cannes.

Producers and stars

ABPC will be well represented at the Festival. C. J. Latta will lead the company's party, accompanied by J. R. Wallis and Macgregor Scott. ABPC stars due to be in Cannes include Paul Massie, Peter Arne, Charlie Drake, Tony Hancock and Sarah Branch.

Among the producers will be Steven Pallos (Pendennis Pictures Corporation) and James and Michael Carreras (Hammer).

Other personalities expected to attend include Nat Cohen and Philip Jacobs (Anglo Amalgamated), Michael Green (Regal Films International), John Stafford (IFP), producers Ian Warren and Leon Clore, George Gunn (Technicolor), Vernon Burns (National Telefilm Associates), E. A. Bromberg (Britannia Film Distributors), Philip Kutner (Miracle Films) and Charles Cooper (Contemporary).

Andrew Filson is expected to be there on behalf of the FBFM.

From British Lion and Lion International will be David Kingsley, Victor Hoare and Sidney Safir.

On location

Producer-director Val Guest, who will be shooting scenes for his film "Full Treatment" on the Riviera coast at the time of the Festival, will also probably attend with assistant producer Victor Lyndon and stars Diane Cilento, Ronald Lewis and Bernard Braden.

BRITISH ENTRY

—continued from page 19

the producer pointed out that the multiple dual casting was no "gimmick."

"It's the basic point of the story," says Zanuck, "that two sets of people, no matter how different their environments, are essentially the same."

Teamed again

While Zanuck Senior was preparing "Crack in the Mirror," Richard, his 25-year-old son and partner in Darryl F. Zanuck Productions, completed his first work as a producer with "Compulsion."

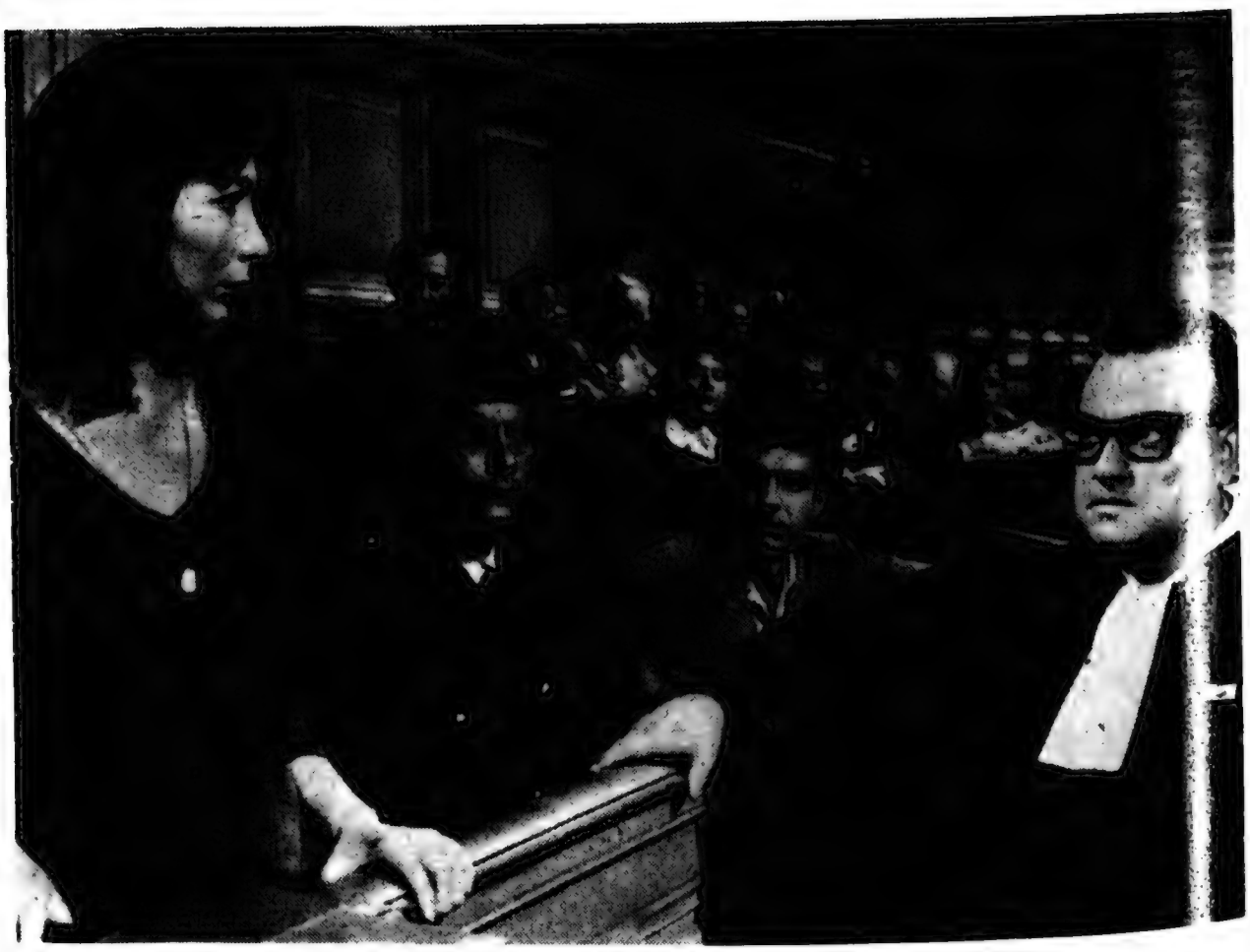
The results of that picture so pleased the firm's senior partners that he assigned four key members of the "Compulsion" unit for "Crack in the Mirror." Actors Orson Welles and Bradford Dillman, Director Richard Fleischer, and Cinematographer William Mellor, Academy Award winner for "A Place in the Sun."

Dual roles

Having three stars portray six people presented a challenge which the "Mirror" team determined to meet without resorting to the split screen and mirror techniques, customary solutions to filming dual roles.

It required careful plot constructions,

continued on page 26



In this scene from "Crack in the Mirror," Juliette Greco is jointly accused with her lover, played by Bradford Dillman, of murder. Counsel for the defence, Orson Welles, questions her about the night of the killing. This Darryl F. Zanuck Lyon production, for release by 20th Century-Fox, is one of the French entries for the Cannes Film Festival. It is based on the novel by Marcel Haedrich and was directed by Richard Fleischer. The film was shot entirely in Paris

SHOWMEN-IT'S FOR YOU!!...

NEW

NEW

NEW

NEW

NEW

GALA

FILM THEATRE CLUBS LTD.

PIONEERING A PATTERN IN ADULT CINEMA!

GALA FILM DISTRIBUTORS LTD.

are planning to open in every major city, a branch of the First National Cinema Club Circuit.

The object of Gala Film Theatre Clubs is to present to ADULT audiences (over 18), films in their unabridged form, or those that will have no other screening

Clubs will shortly open in...

WARWICK BIRMINGHAM MANCHESTER BRISTOL
BRIGHTON SHEFFIELD LEEDS BRADFORD

and in London...

LA CONTINENTALE GALA ROYAL PARIS PULLMAN
CAMEO ROYAL *and soon at the* GALA HENDON

Associate yourself with GALA and gather the GOLDEN HARVEST!

DETAILS FROM: G.F.T.C. GALA HOUSE, OLD COMPTON STREET, LONDON, W.1

ROLLS

ROLLS

ROLLS CONFECTIONERY LTD THE NEW

ROLLS

ROLLS

ROLLS

...the important
new name
in confectionery

DIVISION OF J. LYONS & COMPANY LIMITED

LEADING BRANDS INCLUDE:

MINT CHOCS
Whispers
Sunfresh Slices
REGD TRADE MARK

ROLLS CONFECTIONERY LIMITED · OLDFIELD LANE · GREENFORD · MIDDLESEX

more

more

more

COLOUR

There's more beauty, more excitement in colour.
There's more and more colour on the cinema screen.
Cinema audiences demand colour more and more

Shoot on

EASTMAN

COLOUR NEGATIVE FILM

Type 5250

The new fast colour negative film

made by Kodak Ltd., Motion Picture Film Division, London

'Eastman' is a registered trade-mark

ASSOCIATED BRITISH PARTY IS HEADED BY C. J. LATTA

THE Associated British Picture Corporation is to participate in the Cannes Film Festival and a party of the Corporation's executives and stars will leave London on May 13 for a seven-day visit to the French resort.

Although the composition of the ABPC contingent has not been finalised, C. J. Latta, managing director of the Corporation, will head the team which will also include Macgregor Scott, managing director of Associated British-Pathe.

The stars are expected to include Charlie Drake, who has just completed his first major film, "Sands Of The Desert," for Associated British; Tony Hancock, who is scheduled to make his first Associated British film at the Elstree studio in June; Sarah Branch, the new discovery who has made a big impact in her first film, "Hell Is A City"; Paul Massie, one of Associated British's most talented artists and for whom a brilliant future is predicted.

Associated British states that the Cannes Film Festival is an ideal opportunity for the presentation of its leading artistes to the world's press and for renewing acquaintance with film executives from other countries, many of whom distribute the company's product overseas.

Comedian Charlie Drake chats to C. J. Latta, managing director of the Associated British Picture Corporation, during the filming of "Sands Of The Desert," his first film under his new, long term contract with the Corporation which is being made at the Associated British Studios, Elstree

For very particular Jet 1 people

B·O·A·C Monarch SERVICE

TO NEW YORK

Some people set their sights very high. Even higher than the accepted luxury standards of the modern jetliner. For these people, BOAC reserves the fabulous "Monarch" Flight. Daily non-stop between London and New York by *Comet*—and soon by Rolls-Royce 707, too. Ask for details from your local BOAC Appointed Travel Agent or any BOAC office.

BRITISH OVERSEAS AIRWAYS CORPORATION

BRITISH ENTRY

—continued from page 20

planning of camera angles and considerable foresight to bring it off, but they succeeded.

Since the two sets of romantic triangles do not come together until the story is well under way, the early scenes presented no problem in this respect.

But as the drama gathers momentum and moves rapidly towards its climax, two of the three stars—Juliette Greco and Bradford Dillman—are brought into the same courtroom with the other characters they also portray.

By this time Welles was no problem. One of the characters he plays had been murdered, and in his other role he was defending the couple accused of the crime—which led him to inquire: "Isn't this over-doing that 'turn the other cheek' business?"

Interiors were all filmed at Paris' Studios de Boulogne, and included a vast reproduction of a courtroom in the Palace of Justice, so faithfully reproduced that a prominent French attorney who visited the set marvelled: "It even *smells* authentic."

Here many scenes had to be shot twice: once with Miss Greco and Dillman as the down-at-heels defendants; again with them in their alternate roles—she as the stylish mistress of distinguished Attorney Welles, Dillman as his young assistant, ambitious to take his boss's place in legal circles and in the arms of his mistress.

Thus as the cameras pan from one set of characters to catch the reactions of their counterparts what seems to have been a fleeting instant was actually filmed days later.

"Crack In The Mirror" was filmed entirely in Paris, the exteriors against such varied, colourful backgrounds as the Palace of Justice, the banks of the Seine, the crowded near-slums behind Montparnasse, and Gare de Lyons, the vast railway station.

CANNES PREVIEW

—continued from page 15

seats will be asked not to waste their tickets.

"It is very difficult. I fully understand that many film people have every intention of seeing the films, but are unable to do so at the last minute. This often means empty seats which might have been filled.

"Obviously there is little we can do. I shall watch the position this year, and perhaps next year, if necessary, I shall impose a small price for the ticket, say 500 Francs."

Finally, the stars.

America is sending youngsters and also, possibly, Katherine Hepburn, Anita Ekberg may attend as well as Shelley Winters and Anthony Quinn.

There will also be a very representative gathering of British stars.

The Festival believes that the stars are necessary and give a colourful touch. But for the Director General "the film is the thing."

Favre Le Bret expects British producers to be at the Festival in force to examine, with their French colleagues, the possibility of co-productions.

The Darryl F. Zanuck CinemaScope production "Crack in the Mirror," which will be shown at Cannes, calls for each of the three stars to play dual roles

British films for Yugoslavia

FEATURE and documentary films of a scientific, cultural and educational nature can now be exported to Yugoslavia with currency assistance to be provided by the British government.

The arrangement is part of a scheme announced by Dr. Charles Hill to facilitate the importation of British cultural material into Yugoslavia.

Under the new agreement, the government will meet the sterling cost of material supplied to Yugoslav importers, covering a wide range of media of an educational, scientific or cultural character.

The agreement will last for one year from April 12, 1960, and provides for goods and rights specified to the value of £125,000. Of this amount, a sum up to £25,000 may be expended on the import of films and the acquisition of rights in relation to films.

'Boy and Bridge' at Spanish festival

KEVIN McCLORY's Xanadu Production "The Boy and the Bridge," for Columbia release, was screened as the British entry at the Fifth International Cinema Week of Religious and Human Value Films, in Valladolid, Spain (April 17-24).

America likes 'Toby Tyler'

WALT DISNEY'S "Toby Tyler"—now in West-end pre-release at Studio One, Oxford Street—is getting many holdovers and big box-office receipts in America.

At the Vogue, Los Angeles, the film is in its fifth week. In Denver, at the Denver Cinema, the fourth week's business is still excellent, and the Cinema, Buffalo is also in its fourth week. Another fourth week of outstanding business is announced from the Fairway, Kansas City.

Returns are also very good at the State, Omaha; the Orpheum, Portland; the Stanley, Pittsburgh and the Indiana, Indianapolis.

'Pollyanna' premiere in New York

WALT DISNEY'S "Pollyanna" is to have its world premiere at New York's Radio City Music Hall early in May.

This is the first Disney film to present Hayley Mills. The cast includes three Oscar winners—Jane Wyman, Karl Malden and Donald Crisp. Also appearing in leading roles are Richard Egan, Nancy Olson, Adolphe Menjou, Agnes Moorehead and boy star, Kevin Corcoran.

"Pollyanna"—based on the novel by Eleanor H. Porter—was directed by David Swift and photographed in Technicolor.

New Zealand success for 'Teacher'

ANGLO'S "Carry On Teacher," latest in the series to be released in New Zealand, has opened to big box-office business at the State Theatre, Wellington.

It has broken the theatre record for the first three days at the State, previously held by Anglo's "Carry On Nurse."

"Nurse" eventually went on to play a 12-week all-time record breaking run at the State and it seems that "Teacher" is all set to do even bigger business.

ANGLO'S FESTIVAL

- OF WORLD-WIDE WINNERS !

NAT COHEN & STUART LEVY present

A PETER ROGERS PRODUCTION

PLEASE TURN OVER

starring TED RAY JEAN KENT
LESLIE PHILLIPS JOAN SIMS
also starring JULIA LOCKWOOD TIM SEELY
and guest star CHARLES HAWTREY
Produced by PETER ROGERS Directed by GERALD THOMAS

And the Fabulous Box Office
"CARRY ON" HITS
THE PETER ROGERS PRODUCTIONS
"CARRY ON SERGEANT"
"CARRY ON NURSE"
"CARRY ON TEACHER"
"CARRY ON CONSTABLE"
Produced by PETER ROGERS Directed by GERALD THOMAS

Smashing Records all over the World!

During the Cannes Festival, Philip Jacobs, Export Manager, can be contacted at the Hotel Martinez and Nat Cohen, Managing Director, at the Carlton.

PEEPING TOM

IN EASTMAN COLOUR
starring CARL BOEHM MOIRA SHEARER
ANNA MASSEY MAXINE AUDLEY
Produced and directed by Michael Powell

The CONCRETE JUNGLE

starring STANLEY BAKER
MARGIT SAAD SAM WANAMAKER
Produced by Jack Greenwood
Directed by Joseph Losey

A Julian Wintle - Leslie Parkyn Production

CIRCUS OF HORRORS

IN EASTMAN COLOUR
starring ANTON DIFFRING
ERIKA REMBERG
YVONNE MONLAUR
Directed by Sidney Hayers

IN PRODUCTION
Bigger than KING KONG

KONGA

IN EASTMAN COLOUR
starring MICHAEL GOUGH
Produced by Herman Cohen
Directed by John Lemont

ANGLO AMALGAMATED FILM DISTRIBUTORS LTD

1

From 'INN FOR TROUBL
A Film Locations
Production, distributed b
Eros Films Limited.

For feature films more and more Producers and Directors of Photography are turning over to

ILFORD FP 3

SERIES 2 CINE NEGATIVE

2

From 'DON'T PANIC CHAPS'.
A Hammer-A.C.T.
Films Production.
A Columbia Picture.

3

From 'PLEASE TURN OVER'. A Peter Rogers Production, distributed by Anglo Amalgamated Film Distributors Ltd.

ILFORD LIMITED, CINE AND TELEVISION SALES, ILFORD, ESSEX Tel: ILFord 3000

Production

by BILL EDWARDS

EXTROVERTS

Director Gregory Ratoff and Robert Morley who plays the title role in Vantage Films' "Oscar Wilde" now filming at Walton Studios. 20th-Fox which will distribute world wide has arranged a gala premiere for the Carlton, Haymarket, on May 22

MICHAEL BALCON hopes to start filming "The Long and the Short and the Tall"—screen version of the Wills Hall stage play—on June 6. For Warner-Pathe release, it will be directed at ABPC Elstree by Leslie Norman with Richard Todd, Laurence Harvey and Richard [illegible].

Balcon describes himself as most frustrated producer of the year. The subject was scheduled to go before the cameras in January but was postponed to permit Laurence Harvey to make "Butterfield 8" with Elizabeth Taylor in Hollywood. That picture was held up twice—first by the illness of Miss Taylor and then by the Hollywood strike.

As a result, the past 12 months have been the first in 40 years' film-making that the producer has not had a picture on the floor.

"The Long and the Short and the Tall" will be the first of a series of Balcon productions for Pathe.

He is readying two further properties, both of which call for foreign locations—Charles Fullerton's novel "If Chance a Stranger" which tells the story of a British prisoner of war who is befriended by a Japanese family, and H. G. de Lesser's book "White Witch of Rosehall," set in the Jamaica of 1850.

\+ + +

INSIDE a mad biologist's greenhouse a small dark man is checking that everything is just so for his latest horror film.

He applies a spot of oil to the wires that work the man-eating plants made of foam rubber. As a happy afterthought he ladles on some hungry fours, just for kicks. Only then does he give the go-ahead to shoot.

"You just can't cheat on exploitation pictures any more," says Herman Cohen, American executive producer on Anglo Amalgamated's newest co-production "Konga." "You have to give quality and tip-top production values.

"A few years ago I made 'I Was A Teenage Werewolf' for 130,000 dollars and shot it in eight days. It would be asking for trouble today—there have been so many horror subjects since then and the public asks for so much more."

Thirty-three year-old Cohen was last in this country to make Anglo's "Horrors of the Black Museum" which turned out to be one of the biggest money makers of its kind.

He pins much of his faith in the teenage market—70 per cent. of the American picture-going public is young people, he says. Which explains why prominent parts in the picture have gone to teenagers Jess Conrad and Claire Gordon in addition to the star roles played by Michael Gough and Margo Johns.

"Konga" tells the story of a small chimpanzee brought back from Africa by biologist Gough. He conducts a series of experiments which rapidly get out of hand with the result that the chimp grows into King Kong proportions and terrorises London before finally being destroyed.

"People love horror stories set in London," explained Cohen. "Its buildings, its fogs, its history make everything so much more believable."

Practically every trick process in the book is being used to film "Konga," besides a few new ones devised by Cohen and lighting cameraman Desmond Dickinson, in close collaboration with Denham Laboratories.

Filming is at Merton Park with the larger scenes at ABPC Elstree.

"Konga" is directed by John Lemont, an increasingly busy director who made the successful "Shakedown." He tells me that Zodiac Films—the company he heads with writer Leigh Vance—will be starting "Cry Wolf," in early June.

Zodiac will film two further Vance original screenplays this year and next—"The 13th Hour" and "The Outcasts." Both will be in the taut, punchy style of "The Shakedown."

\+ + +

SCHEDULED for near-future production is Warwick's Western, "The Hellions." Irving Allen and Cubby Broccoli plan to make a start immediately "The Trials of Oscar Wilde" is completed.

Anthony Newley will star and filming will be in Yugoslavia.

\+ + +

"HANDS OF ORLAC." Steven Pallos's Britannia production for British Lion, starts filming on location in Cannes on May 16—with important sequences during the festival.

The cast is headed by Mel Ferrer playing a

continued on page 30

JDChambers&PartnersLtd
titles for feature and TV films
GER 0719
Danger Tomorrow
for Parroch-Coronado Productions

PHONE GER 0831-5
STUDIO FILM
LABORATORIES LTD
FOR TRAVELLING MATTE AND OPTICAL SEQUENCES
71 DEAN ST. LONDON W.1

Television

by TONY GRUNER

WHEN the Himmelweit Report on the effect of television on children was published last year there was a considerable furore because of some of the conclusions drawn by Miss Himmelweit.

The British Broadcasting Corporation and the Independent Television Authority, bearing in mind their obligations to viewers and families, decided to set up a joint committee to consider proposals for children's programmes.

This joint committee has now come to the end of its discussions and next month it is expected to issue a report recommending changes in the content of shows presented up to 9 o'clock in the evening.

Recommendations

It would be helpful, to those interested in a preview of what the recommendations are likely to be, to turn to the recent Code of Practice issued to all his producers by Kenneth Adam, BBC controller of programmes.

The BBC has published a four-page digest of the document which, in general, warns against almost all forms of suggested and explicit brutality and savagery between people.

It now appears that the BBC has stolen a march on ITA by pronouncing its abhorrence of the very things that the joint committee will castigate in next month's report. This has left ITA with the somewhat less dramatic role of warning all programme contractors in similar terms to those in the BBC Code of Practice.

Live shows

The ruling not only affects live shows. Many film series, including "Interpol Calling" and "Danger Man," are now being scrutinised to see whether cuts need to be made in line with ITA's wishes.

Film programmes which have previously been networked without cuts will, when shown in future, be liable for the censorship scissors.

Thus, by the time the joint BBC/ITA committee issues its report, both parties will be able to point to each other and say we are already practising the recommendations of our report.

BRITAIN'S NEWEST STUDIOS

CITY OF LONDON RECORDING STUDIOS

Recording for Film and TV Productions including projection facilities.

9-13 OSBORN ST., LONDON, E.1
'Phone: Bishopsgate 4864/5

Tyne and Tees Television, the only ITV company not to show Granada's ballet "Cinderella," issued a long statement last week explaining the reasons.

Said TTT's programme controller Bill Lyon-Shaw: "We have to regard programme balance on a much wider basis than just one night's viewing.

"Throughout the past year TTT has provided ballet at regular intervals in its overall programme plan and has brought to the television screen such artistes as: John Auld, Borovansky Ballet Company, Australia; Keith Beckett, Principal dancer Festival Ballet; Christine Coleman, Montreal Ballet Company, John Gilpin, Principal dancer Festival Ballet; Patricia Kirshner, Choreographer and Principal dancer; John Massey, Ballet Rambert, Andre Prokovsky, Principal dancer Festival Ballet, and Sheila Wright, Ballet de Cuevas.

"TTT has also televised an excerpt from 'Swan Lake' danced by the Bolshoi Ballet Company.

Artistic

"Recently, in the North East only, we presented the ballet 'Petrushka' which, for artistic reasons, was uninterrupted by any commercial break. In view of this presentation we did not feel it so vitally necessary to transmit the one-and-a-quarter-hour ballet 'Cinderella' and we feel that in doing so we should be overloading the balance which we had so carefully created."

All the artists mentioned by TTT's programme controller have been seen in TTT's programme "Your Kind of Music," which, so far, has not been shown on any other station. Lyon-Shaw's statement is a further indication of the growing resentment among the smaller companies of their failure to get prestige shows shown by any of the major contractors.

The additional rub is that Granada does the buying and selling for TTT.

According to Donald Hyde, former executive producer for Grosse and Krasne, production of a new half-hour TV series to be called "Police Dog" will start at Elstree Studios soon.

The series is expected to start production in June and will be made by Crestview Productions whose directors are Ian Warren and Tom Donald.

A pilot film has been completed, directed by John Knight, who was responsible for Hyde's previous series "Glencannon," made at Elstree during 1958.

Attempts to find out whether Crestview have been able to pre-sell the series have so far been without results and one can only trust that in this very complicated period of TV production. Crestview know what they are doing.

This week I spoke to Denton De Gray who, with Bert Page, was responsible for setting up a company to make a series based on Dick Turpin. A pilot film was completed at a cost of £12,000.

The reasons for this extra expenditure were that the company shot all the sequences either on location or in old manor houses on the South Coast, and did not rely on any interior studio sequences.

Last year in the midst of the best summer Britain has known for almost a gen... ion, the Dick Turpin unit found themselves o... South Coast with one hundred extras in ... pouring rain. Then came further complicatio... hen the leading man injured himself and ... to be replaced.

Eventually the film, directed by M... Varnel, was completed and flown to Amer... to be shown to various sponsors. Accord... to De Gray, Madison Avenue rejected the pil... because they said the film and Dick Turpin was ... much of a fairy story and the hero did n... ndulge in enough tough action.

Over here, the film was shown to ... BBC which informed the producers that th... would like to see at least twelve more film... before deciding whether the series could fit ... their schedules.

It was next shown to one of the m... con-tractors which pointed out that their s...edules were already full so far as "children's" programmes were concerned. The program...e controller of another major contractor ...w the pilot and he also rejected it.

What are the lessons that De Gray and Page feel they have learned from this costly experience in TV production. Says De Gray: "It would have been better for us to have attempted to make a second feature film and then to have edited 26 minutes from the film as a pilot which we could have shown to companies over here and in America.

"Better still, of course, we should have tried to secure some pre-sale deal with one of the major companies before going ahead with production. Next time we hope to have learned from our experience with 'Dick Turpin'."

According to those who have seen the pilot, it is a competent job of work. Unfortunately for many would-be TV producers, there is no shortage of "adequate" and "competent" pilot films, both British and American. The only shortage is of first-rate quality films. And even some of these programmes are hard to sell.

PRODUCTION—contd. from page 29

"concert pianist whose hands are damaged in an accident and then operated on—with ...ify-ing results."

The director is British born-French ...sed Edmond Greville who was recently at MGM Boreham Wood to make George Willoug...by's "Beat Girl."

\+ + +

JUST started at ABPC—"The Star an... the Cross," a religious co-feature with John ...g-son, Sybil Thorndike, Barbara Hicks and ...ck Sydney. It's a Helen Winston productio... nd is directed by Philip Leacock.

\+ + +

"ONE MAN'S MEAT" is the provis...al title of the Tony Hancock comedy—the fi... of Hancock's three-picture deal with Pathe—w...ch it is planned to start at Elstree in June.

Scripted by Alan Simpson and Ray G...on the script gives full rein to Hancocks well k...wn love of France the comic is cast as a w...ld be Paris Left Bank artist.

\+ + +

CY ENDFIELD is to direct Charles Schn...r's American-British production "Mysterious Is-land." For Columbia release the picture is ...ow being cast in London and shooting—in To...nni-color and SuperDynamation—starts in To...go and Santa Lucia next month.

OUR FILMS

tinued from page 10

n release

W for the general releases. There are quite money-making films out at the moment, Carry On Constable" (Anglo Amalgama- British) is unquestionably the number one. "Carry On Sergeant," "Carry On Nurse" Carry On Teacher," all fabulous winners, ng in rapid succession, it seemed like ng Providence to release another of the so soon. How quickly fears were dispelled! garding the extra revenue brought about by bolition of the cinema tax, "Carry On able" is already ahead of "Carry On ." I'm not kidding, Alan Kean, Anglo's al manager, showed me the figures, and Jacobs, Anglo's export manager, took ed good care that I put on my "specs."

\+ + +

BUT don't get the idea that Anglo is having it all its own way. Rank Film Distributors has come up with a couple of British humdingers, "Conspiracy Of Hearts" and "The League Of Gentlemen." "Conspiracy Of Hearts" started the third leg of its London releases last Monday and, like "Carry On Constable," fully benefited from the holiday trade. It's gladdened the heart of all who take the Rank split.

\+ + +

THIS is only the second week out for "The League Of Gentlemen," but, although a late arrival, it may well surpass "Conspiracy Of Hearts" receipts before it's through. The thriller, the first to be made by a new independent company, has proved a box-office blockbuster. Don't let it slip through your fingers.

\+ + +

THE OTHER outstanding attraction was Sink the Bismarck!" (Twentieth Century-Fox-CinemaScope—British). It rocketed into the top ket and never looked back, which is nice g for a semi-documentary naval war melo- a. A terrific performance by Kenneth More, n's favourite star, obviously had much to with its sensational success.

\+ + +

BIGGEST "double bill" turn-up for many a is Eros's all-British star-studded laughter gramme, "Inn For Trouble" and "And The e To You." I thought both films were pretty y, but, with other croakers, over-looked the that the principal players in each are enor- usly popular on TV and "steam" radio. The gramme is taking as much as the aforemen- ned supers and I urge you to bid for it. Micky pman, booker turned salesman, will be happy accommodate you—at a price!

\+ + +

"THE ANGRY SILENCE" (British Lion—itish) began slowly, but word got about that it s worth seeing and it finished its suburban ur in fine style. Subsequent run exhibitors are ound to profit from the goodwill it built up London.

\+ + +

BRITISH LION'S "The Battle Of The Sexes" British) also came out on the right side. The Peter Sellers' comedy wasn't another "Two-Way Stretch" (British Lion—British), but scored fluently in good- and high-class halls.

\+ + +

THERE was a rewarding opening week for "Please Don't Eat The Daisies" (MGM—CinemaScope). Not many films will make rings round "The Daisies," starring Doris Day and David Niven, neither of whom is a back number.

\+ + +

SO FAR Sophia Loren's first Western, "Heller In Pink Tights" (Paramount) hasn't set the Thames on fire. Its chance should come when it gets out into the long grass. Believe me, Sophia Loren is a sight for sore eyes.

\+ + +

"HOUND DOG MAN" (Twentieth Century-Fox-CinemaScope) did well among the teenagers, but dragged its heels in sophisticated quarters. Fabian stars, but it seems that rock 'n' rollers have just about had it, anyway on the screen.

\+ + +

IT WOULD be an exaggeration to say that "Your Money Or Your Wife" (Rank—British) ran into the "dough." The domestic comedy got by with the undemanding, but never struck winning form.

\+ + +

I'M afraid "Bottoms Up" (Warner-Pathe—British) is flopping. I thought the comedy, starring Jimmy Edwards of TV fame, would have attracted the youngsters, but to date London's nippers have fought shy of it.

\+ + +

DEFINITELY, "Goliath And The Barbarians" (Anglo Amalgamated — Colorscope — Italian-American) has made a resounding splash in pre-release spots. It's a spectacular, if somewhat ingenuous, period action piece, and Anglo is really getting behind it. Out on June 6, the ABC boys really fancy the opus's chances.

\+ + +

I'VE already mentioned the Eros laughter programme, but it looks as if Eros has yet another winner, "Let's Get Married" (Cinema-Scope—British). The film's clicking out of Town and "Do You Mind?", its signature tune, sung by its star, Anthony Newley, has reached the top of the hit parade. And what a release date, May 2, the week of Princess Margaret's wedding.

RENTERS' NEWS

Twentieth-Fox gets going again with a crash schedule

20TH CENTURY-FOX has embarked on a crash production schedule that will see the four multi-million dollar productions, which were interrupted by the actors' strike, ready for theatre showing this summer.

Jerry Wald's musical comedy "Let's Make Love" has started production again in Hollywood with Marilyn Monroe, Frankie Vaughan, Yves Montand and Tony Randall.

Irwin Allen's "The Lost World," the adaptation of the thrilling adventure story by Conan Doyle which stars Michael Rennie, Claude Rains, David Hedison, Jill St. John and Fernando Lamas, is also well under way.

"High Time" starring Bing Crosby, Fabian, Nicole Maurey and Tuesday Weld has resumed filming at its location site at the College of the Pacific. Blake Edwards is directing the Charles Brackett production.

Sidney Bochm's production of "One Foot In Hell," starring Alan Ladd, Don Murray and Dolores Michaels is now again in production.

Paramount's first two after strike

PARAMOUNT'S first two pictures to go into production after settlement of the screen actors' strike are "All in a Night's Work," starring Dean Martin, Shirley MacLaine and Carolyn Jones and "G.I. Blues," which marks Elvis Presley's return to the screen following his Army service in Germany.

Both pictures are Hal Wallis productions.

'Doomsday Men' for Columbia

PRODUCER-DIRECTOR William Castle has purchased screen rights to "The Doomsday Men," a novel by J. B. Priestley, and will film the story for Columbia Pictures release.

"The Doomsday Men," which tells the dramatic story of two men and a woman who save the world, will be Castle's most important production to date. Three top stars will be sought for the major roles.

Rob White and Dona Holloway, who have been associated with Castle on his recent productions, will once again work with the producer-director.

KIA-ORA
CUP SQUASH
GOLDEN ORANGE SQUASH 1/-
also ORANGE or LEMON 6d
Firm favourites with every audience
Kia-Ora Cup Squash Dept. 33 Rushworth St., London, S.E.1 WAT 3063

MGM premiere of 'Cannibals'

MGM is staging the world premiere tonight (Thursday) of British director Michael Anderson's latest picture—"All The Fine Young Cannibals," starring Robert Wagner, Natalie Wood, Susan Kohner, George Hamilton and Pearl Bailey. The premiere is being held at the Odeon Theatre, Marble Arch.

An Avon Picture for MGM, "All The Fine Young Cannibals," is in CinemaScope and Metrocolor. It was produced by Pandro S. Berman.

Sellers launches 'Jack' in America

COMEDIAN Peter Sellers flew to New York to launch his British hit, "I'm All Right Jack" at the Guild Theatre last Monday.

On April 17, the day he arrived in New York, Peter Sellers attended the opening of yet another of his pictures "The Battle of the Sexes."

While he is in New York, Peter Sellers will also make a guest appearance in the Jack Paar television Show.

'Hell is a City' gets a gala premiere

WARNER-PATHE'S crime film, "Hell is a City," still playing to wonderful business in Manchester, will open in London's West End with a gala premiere at the Warner Theatre this (Thursday) evening.

The film beat every receipts and attendance record at the Apollo, Ardwick, during the opening six days of its run in Manchester.

Among the many personalities at the London premiere will be Ronald Lewis, Bernard Braden, Diane Cilento and French star, Claude Dauphine. Also present will be James and Michael Carreras, of Hammer Films, the film's director, Val Guest, and stars of the picture.

An Associated British-Hammer Film production, "Hell is a City" was produced by Michael Carreras and stars Stanley Baker, John Crawford, Donald Pleasence, Maxine Audley, Billie Whitelaw and Joseph Tomelty. It is released through Warner-Pathe.

'Sapphire' quiz for police audiences

POOLING of exploitation ideas among branches of J. Arthur Rank Overseas Film Distributors Ltd., is being carried out effectively for "Sapphire," the Michael Relph-Basil Dearden thriller which stars Nigel Patrick, Yvonne Mitchell, Michael Craig and Paul Massie.

Ten days before the Lisbon premiere of the film a special performance was arranged for a police audience. The film was stopped at the end of the eighth reel and the head of the Criminal Laboratory was invited to comment on the methods used by Nigel Patrick, Michael Craig and the "film police."

The Portuguese National Radio, with the co-operation of two leading newspapers, ran a "Who killed Sapphire?" competition. The names of the leading suspects were given, together with a brief outline of the first part of the story. Members of the public were invited to guess the murderer and send in postcards. Thousands of cards were submitted with less than one per cent. guessing correctly.

A similar idea was carried out in Palmerston North, New Zealand, where a special preview was held in the local Courthouse for the police and representatives of the Probation Office. The film was stopped at an appropriate moment and the audience of professionals compared notes. Forty per cent. found the guilty party.

Another branch of JAROFD to take advantage of the exploitation idea fostered in Portugal, was Rank Film Distributors of Belgium.

A private showing of the film was given to the Police Judiciaire of Brussels and the results were covered by press and television.

In Madrid, too, eight hundred policemen and their wives attended a pre-premiere showing, and the same operation was carried out. After the cards had been collected the rest of the film was shown and well-known Spanish actor Antonio Casas presented a cup to the person who had submitted the first correct card drawn.

In Madrid the "Sapphire" opening outgrossed any Rank picture in the past four years.

'League of Gentlemen' tie-ups arranged

RFD has arranged national tie-ups in connection with Allied Film Makers' first production "The League Of Gentlemen," which stars Jack Hawkins, Nigel Patrick, Roger Livesey, Richard Attenborough and Bryan Forbes.

A double-crown poster has been produced in collaboration with BSA Motor Cycles, which features Bryan Forbes on the new BSA Super Rocket—as he appears in the film.

Thousands of these posters will be distributed to BSA dealers throughout the country.

Another double-crown poster, produced in liaison with Standard Motors, features Jack Hawkins and Roger Livesey with the new Standard Vignale car. 2,500 of these posters will be distributed by Standard to its dealers.

A tie-up has been arranged with Pan Books, who have published a paper-backed edition of "The League Of Gentlemen." Written by John Boland, the book has an art-work cover complete with main star titles. This will be backed up with 1,500 showcards.

Showcards and posters for these tie-ups are available free to all cinema managers on request to RFD's Ad-Sales Dept.

'The Mummy' sets another record

HAMMER Films' "The Mummy" is still adding to its money-spinning record. At the Odeon, Burton-on-Trent, the film has smashed the previous net Sunday take "high."

The film is released by U-I through RFD. It stars Peter Cushing, Christopher Lee and Yvonne Furneaux. Michael Carreras produced, Terence Fisher directed.

'Les Enfants' enjoys Academy run

"LES Enfants du Paradis," has given Beresford Seligman a very good start in his newly appointed position as head of Individual Pictures—the British Lion department which handles foreign product.

He booked the film to the Academy, Oxford Street, where the film has played three weeks.

Every week since it opened the box-office receipts have gone up.

The film has been booked by the Academy for an indefinite run. "Queues in Ox[illegible] Street indicate it will run for weeks befo[illegible] drops below the break figure," says Seligm[illegible]

As a result of the London re-iss[illegible] he has already had a dozen independent [illegible]ibitors booking the film on an extended ru[illegible]sis.

Tony Newley at the top again

TONY NEWLEY'S song "Do You [illegible]ind?" from the Eros film "Let's Get Married" is top of the hit parade.

"Let's Get Married," starring Antho[illegible] Newley, Anne Aubrey, Bernie Winters and [illegible]mione Baddeley, has done very well at the fi[illegible] three pre-release situations, Bradford, Leice[illegible] and Rhyl.

General release is on the ABC circ[illegible] from May 1.

'Conspiracy' continues in its success

RFD'S "Conspiracy Of Hearts," now on the first leg of its London release, continues to pull in crowds in the style of its extremely successful West End career.

The film stars Lilli Palmer, Sylvia Syms, Yvonne Mitchell and Ronald Lewis. It is a Rank Organisation production released by RFD. Betty E. Box produced and Ralph Thomas directed.

'May Wedding' plans are finalised

ALL arrangements are now finalised for the filming, processing, editing and dispatch of "May Wedding," Pathe's two-reel record, of the wedding of Princess Margaret to Antony Armstrong-Jones. The commentary will be spoken by Sir Michael Redgrave from a script by John Pudney, with music specially written and conducted by Muir Mathieson.

Even while the marriage ceremony is t[illegible]ing place, dispatch riders will be rushing film of the scenes on the Royal route to the laborat[illegible]ries and, during the afternoon of the sixth, the film will be arriving and processed. The editors and technical staff of Pathe will be working thro[illegible]h-out the weekend—from Friday morning [illegible] til Monday morning, cutting, editing and dub[illegible]ng. By dawn on Monday, May 9, the first r[illegible]se prints of the film will be ready for dispat[illegible]by Warner-Pathe Distributors, little more [illegible]an thirty hours after the ceremony has taken [illegible]ce.

The film has been booked to liners [illegible]*Mary* and *Queen Elizabeth*, and already [illegible]re than 100 copies have been reserved by the [illegible]s for the first week of release.

"May Wedding" is to be produced by T[illegible]y Ashwood and distributed throughout the w[illegible]d by Associated British-Pathe.

'Constable' widens beat to New Zealand

"CARRY ON CONSTABLE," Anglo A[illegible] gamated's record-breaking latest in the P[illegible] Rogers "Carry On" series is to have its N[illegible] Zealand release at the Mayfair, Christchu[illegible]h and Century, Dunedin, on August 19, coincid[illegible]g with the peak holiday period, particularly [illegible] schoolchildren.

Later in the year, Christmas playing time[illegible]s

continued on page 34

He plays PATHE NEWS

. . . he doesn't!

COMING EVENTS . . .

- ROYAL WEDDING
- CUP FINAL
- THE DERBY
- SILVERSTONE
- RUGBY LEAGUE FINAL
- OPEN GOLF CHAMPIONSHIP
- THE OLYMPIC GAMES
- WIMBLEDON
- ASCOT
- ROYAL HIGHLAND SHOW
- WELSH EISTEDDFOD
- DUBLIN HORSE SHOW

Released through
Warner-Pathe Distributors

WARNER PATHE DISTRIBUTORS LTD

REVIEWS—continued from page 9

when the authorities send a Teutonically efficient German naval non-commissioned officer to install and man a small gun in the ship's bows, the captain suddenly becomes terribly warlike, fits himself up with a uniform by buying a white coat from a street seller of ices, and when a British submarine actually surfaces to give his ship the once-over he does not let the fact that the enemy do not deem him important enough to be torpedoed quench his ardour. Regardless of the fact that his cargoes now go bad while he hunts round for more submarines, the captain's lust for battle grows until finally he succeeds in losing his bearings in a thick fog. The ship founders—he thinks it has been torpedoed—and he steels himself to go down with her, only to discover they have grounded a few yards from the quayside. Disillusioned, he gives up the sea.

Production.—The picture, which is basically Don Quixote in modern nautical setting, is full of satirical twists in which the super-efficiency of the German Navy provides amusing contrasts to the more happy-go-lucky attitude of the Italian counterpart. Vittorio de Sica creates sympathy while getting the maximum of laughs. Folco Lulli as his first mate scores heavily and Heinz Reincke as the German NCO gives a delightful study of a sailor who secretly longs only for home. The story moves well, the types are all credible and direction and photography are alike expert.

Points of Appeal.—Unusual story, satirical humour in plenty. Agfacolor and U certificate.—B. W.

Irresistible

Gala. Italian (U). English sub-titles. Directed by Dino Risi. Featuring Marisa Allasio, Maurizio Arena, Renato Salvatori and Lorella de Luca.. 8,891 feet

ROLLICKING farcical comedy. It is set in a working-class district of Rome and tells of the efforts of two girls who are close friends and neighbours to marry each other's brother. There is plenty of adolescent horseplay and ludicrous but far-fetched situations, but the picture is too long to sustain the note throughout, and the fact that the characters shout at the tops of their voices does not make for quiet enjoyment. Passable specialised audience offering for the unexacting.

Story.—Romolo and Salvatore have grown up together as have their respective sisters, Giovanna and Marisa. The boys have a casual, happy-go-lucky sort of arrangement to become officially engaged to the girls, but they are continually getting into minor scrapes and showing a woeful lack of responsibility. After many misunderstandings, misadventures and one bout of mayhem, all ends scrapily with the brides and bridegrooms taking it in turns to wear the wedding raiment.

Production.—The determination to be funny at all costs robs the picture of much of its value but even so there are many genuinely funny sequences, and even if the interest sometimes flags the action never does. Marisa Allasio, Maurizio Arena, Renato Salvatori and Lorella de Luca work and shout hard as the two young couples, there is action in plenty and there are many delightful glimpses of Roman streets and scenery. But the general effect is that of a hundred yards sprinter trying to run a three-mile race.

Points of Appeal.—Ingenuous and hearty farce with plenty of laughs, interesting settings, good acting. U certificate.—B. W.

Shorts

Data

MINING REVIEW. Issue No. 7. 13th year. 740 feet. (U). Produced by Peter Whale and Robert Kruger. Release March 7, 1960.—This issue covers the visit of the Minister of Fuel and Power to Northumberland coalfields, to inspect recent developments; the story of a foundry manufacturing modern stoves and cookers; and a family week-end with a miner's family—the footballing Charlton brothers, Bobby of Manchester United, Jackie and Gordon of Leeds United. Well balanced issue. Good.—F. W. R.

MINING REVIEW. No. 8. 13th Year. (U). 856 feet. Produced by Peter Whale and Robert Kruger for Data Film Productions. Release, April 4.—The first story shows Sir James Bowman, chairman of the National Coal Board at Brynlliw Colliery—re-opened after 35 years. Then scenes and story about Eastwood, birthplace of D. H. Lawrence, the son of a miner, whose "Sons and Lovers" was being filmed there. A visit to East Wemyss and a look at the mining and weaving activities follows. An auction at Sotheby's of a chair made of coal is the last story. Well presented and items varied. Good—F. W. R.

MINING REVIEW No. 9. 13th year. Produced by Peter Whale for Data Film Productions. 842 feet. (U). Release May 2, 1960.—Four subjects make up this issue of the monthly magazine. Mawco: showing how a machine has been adapted to mine more big coal. Coal on wheels: a visit to a bicycle factory in Nottingham. Miner on foot: Alfred Rosenthal seen coming in third in a marathon walk. Picking up again: Big shovels picking up stocked coal. Interesting issue.—F. W. R.

Anglo Amalgamated

THE LAST TRAIN. British (U). Directed by Geoffrey Muller. Featuring Russell Napier, Lisa Daniely and John Stone. 2,947 feet. Release not fixed.—Crime featurette, the l... st of the real life Scotland Yard action t... ler series, telling how the police solve a bafl... murder, committed on the Underground, ... at the same time, bust a watch smugglin... racket. It has all the "who-dunnit" qualities ... skilfully carpentered fiction and the leading ... ers, plus expert commentator Edgar Lustgar... handle them cleverly. It also gains from re... tic detail and staging, and sharp editing. Very ... d British series fill-in.

Columbia

HIGH JOURNEY. Foreign (U). Written, edited and presented by Peter Baylis. Narrated by Orson Welles. 2,994 feet. Release March 21, 1960.—This picture, CinemaScope and Technicolor travelogue, illustrates a flight over most of the European countries which come under the aegis of NATO. The journey, beginning in the far North and ending at Istanbul, is nothing if not comprehensive. Orson Welles's commentary draws sharp parallels between past and present and gives the film, superbly photographed by Jacques Letellier, purpose. Definitely a gem of its type. Outstanding featurette.

RENTERS NEWS—continued from page 32

ensured when "Constable" is booked at the Century, Auckland, and State, Wellington, on December 15 and 16 respectively.

Anglo's American colour and action spectacle "Goliath," to be released on the ABC circuit on June 6, is already doing enormous business on pre-release, according to Nat Cohen and Stuart Levy.

"Goliath," starring Steve Reeves, is the subject of the biggest exploitation campaign in the company's history.

Chief of the many stunts being run are the Test of Truth, in which a local strong man emulates the feat of "Goliath" by pulling against two horses in a tug-of-war, and competitions organised to find the "Mr. Goliath" of the various towns, with cups presented to the winners. These have received extensive local press coverage.

Warner-Pathe trade dates two features

TWO new Warner-Pathe releases, "Sergeant Rutledge" and "An Honourable Murder," will be trade shown on Monday, May 2.

Directed by John Ford, winner of six Academy awards, "Sergeant Rutledge" is the tale of a negro cavalry soldier on trial for assault and murder during the Indian Wars. Produced in Technicolor for Warner Bros. by Willis Goldbeck and Patrick Ford, the film stars Jeffrey Hunter, Constance Towers and Woody Strode as the coloured soldier.

"An Honourable Murder," a Danziger Brothers' production, is a story of ruthlessness in the jungle of big business. Starring John Longdon, Norman Woolland, Douglas Wilmer and Lisa Daniely, it was produced by Edward J. and Harry Lee Danziger, with direction by Godfrey Grayson.

"Sergeant Rutledge" will be shown at the Warner Theatre, Leicester Square, at 10.30 a.m. and "An Honourable Murder" at the Corner Cinema, Soho Square, at 2.30 p.m.

Trade show date for MGM melodrama

"THE Day They Robbed the Bank of England," a Summit Production for MGM release, is to be trade shown in London on Wednesday, May 4 at the MGM Theatre, Metro House, at 10.30 a.m. and 2.30 p.m.

The film, adapted from the best-selling novel by John Brophy, is a tense melodrama which stars Aldo Ray. Filmed on location sites in this country, it is based on the actual attempt to burgle a million pounds of gold from the seemingly impregnable Bank of England at the turn of the century.

UNION'S NEW PLAN—cont'd. from page 3

signed by FFU secretary George Elvin... ates:

"This Federation has now considere... your letter of March 25. We cannot understa... how your members can reach the conclusion ... the best means of defence against the sale ... films to television remains in the Film ... dustry Defence Organisation in view of its ... plete failure to prevent the sale of films to te... ision.

"The meeting which we had with you... mem-bers would not have been necessary ha... IDO been an effective organisation.

"We very much regret your complet... reject-tion of all the points submitted by our r... esen-tatives and we interpret your letter as ... lying that another meeting would be an absolut... aste of time.

"If, however, this is a misinterpretati... and your members feel a useful purpose wo... d be served by having another meeting we sh... d be only too happy to attend.

"Meanwhile I have been asked to r... erate that we shall continue to press most s... ongly and take all necessary action in order to ... k to prevent the sale of cinematograph fi... s to television."

On Monday Mr. Camplin declined to co... ment on the FFU letter. It would, he thou... t, be considered at the next Five As' meeting.

Twenty women journalists were entertained to tea at the Savoy on Friday by Eva Bartok, whose new picture " Beyond The Curtain " opened at the New Victoria on Monday. Exception to the "ladies only" rule was Hungarian F. N. Zimmermann, who presented Miss Bartok, herself a Hungarian, with 1920 vintage Tokay. Eva is teamed with Richard Greene in " Beyond The Curtain " which also stars Marius Goring. The film is a Welbeck presentation released through Rank FD. Above : Rosalie Shann (*Sunday Graphic*), Barbara Hutchinson (Fleetway Publications), Mary Hampson (*Sunday Empire News*), Miss Bartok and F.N. Zimmermann

EVA BARTOK MEETS WOMEN JOURNALISTS

Above : Miss Bartok chats with Mary Hampson and Anne Butler (*Daily Herald*). Below : Betty Law (*Woman's Mirror*), authoress Mrs. Robert Henry and Miss Muriel-Jane Smith

WORLD MARKETS

—continued from page 8

Europe, and Latin America. Some 178,000 dollars is earmarked for 40 mobile exhibition units which are truckmounted.

\+ + +

THE board of directors of United Artists this month declared a regular quarterly dividend of 40 cents per common share payable June 24 to stockholders of record June 10.

The net earnings for 1959 set a new record high for the ninth consecutive year with 4,111,004 dollars after provision for taxes in comparison to 3,701,963 dollars in for 1958 or an increase of 11.05 per cent.

A new record for world-wide gross revenues in 1959 reached 95,068,285 dollars compared to 84,072,467 dollars in 1958.

The 1959 earnings per share on total capital stock of 1,664,218 shares outstanding were 2.47 dollars compared to 2.22 dollars for 1958.

\+ + +

TECHNICOLOR had a net profit of 237,160 dollars equal to 12 cents, a share in 1959 compared to 558,172 dollars or 28 cents a share in 1958. Net sales in 1959 totalled 27,250,407 dollars compared with 26,775,621 dollars in 1958. No dividends were declared in 1959.

An increase in profits in the motion picture end of the operation partially offset a decrease in net income from the consumer products division and changes in operation resulting from the acquisition of the Warner Bros. Laboratories in 1958.

Net profit of the British affiliate, Technicolor, for the year ended November 30, 1959, was £176,041 compared with £72,313 in 1958. Positive prints sold totalled 167,207,000 feet or 26 millions or 18 per cent. more than in 1958. Forty films were made there in 1959 with release printing in colour by Technicolor. The British firm has 32 features set for 1960.—**Mel Konecoff.**

Tax abolition is an example to France

PARIS.—The end of entertainments tax in Britain is considered here as a splendid example for the French government.

The question of special taxes on cinemas is not only occupying the French, but has been discussed time and time again at international level.

The Belgian cinemas have just staged a strike and the French are examining ways and means of bringing pressure to bear on their government.

In Paris at a recent OEEC meeting on the cinema, the matter was discussed. When the American delegate asked for the suppression of obstacles—quotas in particular—to the import of foreign films, Fourré Cormeray, director general of the French Film Centre, demanded that in each country the industry should state what is preventing the removal of these obstacles.

He was referring to the special taxes, amounting to 40 per cent. in France, which are ruining the industry.

Eitel Monaco of Italy also referred to the problem. He said that with the exception of the U.S (this was before the British budget) most countries imposed special taxes on the cinema industry.

He said that the cinema was more than entertainment, it was education and art. Mr. Monaco pointed to the competition the cinema was having to face and said that if liberalisation was impossible it was due to these taxes.

While the Minister of Culture, André Malraux, understands the plight of the French film industry there has been no sign from the Minister of Finance.

Despite the outward appearances of prosperity, France is burdened down in Algeria and she is trying desperately to catch up with the countries of the "atomic club." Both call for heavy expenditure.

France, for example, has the highest priced petrol in the world, but when the Minister of Finance was asked to reduce the price by a penny a gallon, he refused saying it could cost the country too much.

Will he listen, therefore to the plea for cuts in entertainments tax? Will he follow Britain's example? I am doubtful.—**Henry Kahn.**

West German exhibitors are worried

BONN.—West German exhibitors are worried that a serious film shortage might develop if German studios cut production plans as a result of the current attendance decrease.

German exhibitors, at a recent ZDF (theatre owners) meeting, emphasised the need for more and stronger box-office attractions. The new films should be aimed at "lost audiences" and should be used to counter attendance decrease.

The German exhibitors' memorandum to German film studios came in the wake of more cuts in production plans for the new 1960-1961 season. New annual feature film output by German studios is expected to be far below the 100 mark of the previous boom years.

Another development under discussion at ZDF was the proposed new terms by distributors. Distribution companies in Germany have been pressing for higher rental rates for "special" features of extra long running time and with extra high production costs.

Up to now, any attempts to introduce higher rates have been fought successfully by German exhibitors (which doesn't mean that they will succeed in the end).

Distributors operating in Germany are now proposing a new percentage scheme for advertising material supplied by distributors. The material, according to plans by the distributors, would be better in volume and quality with exhibitors to pay part of the increased bill.

ZDF has turned down the plan. Further discussions about business relations between distributors and exhibitors in Germany are planned for the near future.

\+ + +

SPIO, top-level organisation of the West German film industry, reports that West German film exports earned about 28 million deutschmarks (£2,400,000), last year. Export total for 1958 was at DM 25,800,000. According to SPIO statistics, feature film production in West Germany and in West Berlin was at 105, last year, including some 20 co-productions. The 1958 feature film total was at 115.

There are now 6,700 motion picture theatres in operation in West Germany and in West Berlin. The annual gross at the German box-offices was at more than one billion deutschmarks (£80,000,000), last year.

The tax total paid by German theatre owners out of their box-office grosses was at about 150,000,000 deutschmarks. This represents an average tax rate of about 15 per cent.

An interesting sidelight to the West German tax situation comes from another source in Germany, a German exhibitor organisation. The overall Entertainment Tax total paid by German exhibitors from 1948 to 1959 is 1.4 billion deutschmarks, over £107,000,000.

The Hollywood contribution to the giant 11-year sum is over 100,000,000 dollar. The money was collected by local city and co[unty] administrations.

In a sense, Hollywood had its ow[n] involuntary Marshall Plan in Germany in as m[uch] that the tax money went into reconstruction activities at local levels.

The pity is that nobody at local l[evel] in Germany admits that Hollywood has played the said role of an involuntary M[arshall] Plan financial source.

\+ + +

FRIESEKE AND HOEPFNER, W[est] German projection equipment manufacturer, has introduced a new "universal" projector which can be used for all known aspect ratios and for 35-mm. and 70-mm. films.

New FH projector (which will go to export as well as into the domestic market) has following features: Push-button operation, change of aspect ratio while projector runs, change from 35-mm. to 70-mm. within "few minutes," rapid change of lenses, direct start of film run through new "friction pull" mechanism, change from 24 to 30 frames per second by simple switch operation, no change of rollers or sprockets necessary.

F. and H. writes in its latest bulletin that 70-mm. film format will get more and more popular.—**Gustav Genschow.**

Tax: Minister weighs effect of TV

BELFAST. Exhibitors in the Province must await the Northern Ireland Budget in May before knowing if the abolition of entertainments tax on the mainland applies in Ulster. Power to change the tax is reserved to the Northern Ireland Ministry of Finance.

After listening to the Budget statement at Westminster, however, Terence O'Neill, the Ulster Minister of Finance, said that while he could not anticipate the changes his Ministry would make he would bear in mind the fact that there were now two television services in Northern Ireland and that cinemas were being affected.

"I will have to give this matter very careful consideration when I return to Stormont," he said.

"It is a very complicated problem. In former years, the impact of television on cinema attendances in Northern Ireland was not so greatly felt as in Britain."

George Lodge, chairman of the Northern Ireland CEA, said: "The full impact of television has now hit the industry and we are looking forward to the Minister giving us the same concessions as those given by the Chancellor in Great Britain."

The branch's anti-tax committee has been active for a number of years now and the branch is expected to ask the Minister to receive a deputation in the very near future.

There is a feeling of optimism in the trade and a belief that in this instance the Minister will adopt a "step by step" policy with Great Britain. If the tax were not abolished it would only be delaying the day when such a step would have to be taken by the Northern Ireland government.

There is growing proof that the trade needs tax relief. The latest Belfast cinema to close down is the New Princess on the Newtownards Road. This belongs to Odeon (NI) Ltd., and was one of a group which the company acquired a few years ago.

The same company owns the Alhambra in North Street and this cinema has now been closed for a number of months.—**S. Gordon Duffield.**

A BRANCH REPORTS

pport for W. Lancs. y resolution

NBURGH.—At its monthly meeting on 19, the branch expressed strong support West Lancs. branch resolution that the tion levy should be abolished from the seat downwards, and suggested that any n the production be amply compensated additional sum collected from non- d film.

McGee, moving the motion, seconded F. Priest, said that cinemas with seats 2s. 6d. were not deriving any benefit from olition of entertainments tax. It was agreed d the resolution to the Scottish branch ary.

ema tax.—George Gilchrist said there was change of spirit now that entertainments as abolished. He noticed, with pleasure, d. that The Rank Organisation was taking on television and in newspapers to adver- its films, to bring people back into the ma. Surely the way was open for something done to get the admissions back to 15 million a year. Every other business in the world presented its wares favourably, and the solution, and progress in the future, was in their own hands.

George Gilchrist asked if it would not be possible to take some money from FIDO and go in for an aggressive campaign.

He felt that the section should be thinking how they could link up in an all-industry campaign which would have the effect of defeating the downbeat publicity the trade had had. He urged that the matter should be put on the agenda at the next meeting, so that the members could come forward with some practical ideas. This was agreed.

General Council.—Jim Poole, in presenting the General Council report to the section, said he hoped there would be some official reply to Lord Archibald's statement that the Chancellor's decision to abolish cinema tax "had knocked the bottom out" of the CEA's case to the Board of Trade.

"Most of us feel that now the tax has gone, we have another fight, and that is the levy," said Mr. Poole.

two months from the date of the availability of the film.

Apprenticeship.—Secretary S. Dallow reported that a meeting of the zonal apprenticeship committee had been held in Manchester and the corrspondence course was now just about getting under way.

Any members employing boys in their projection rooms should encourage their interest in the course and apply for forms, said the chairman. If chief projectionists could be persuaded to allow the boys half an hour off each day to complete their papers it would be helpful.

Licences.—The secretary said it had been suggested that application be made to the Birkenhead licensing authority for variations in certain conditions of the licence. He had received a letter from H. S. Roelich, of ABC, outlining certain points in the licences which he considered required amendment.

It was left to the secretary to arrange a meeting of Birkenhead exhibitors to consider these.

Sunday open'ng.—Mr. Hanmer reported that at Wrexham the local council would again consider an application from local exhibitors for the calling of a public meeting to test the feeling concerning Sunday opening.

In discussion, it was stated that it might be in the interests of exhibitors in North Wales seaside resorts which did not have S.O, if they had it, if only for three months of the year.

J. R. Saronie said that although he was not interested in S.O he would not object if application was made at Prestatyn.

T. P. Nicol agreed to ascertain the views of exhibitors at Llandudno, and G. Kenyon and Mr. Lee said they would consider the position in respect of Colwyn Bay.

Two deaths.—At the outset of the meeting, the chairman referred to the death of Llew. Edwards, who was a branch delegate to General Council and a branch trustee. He spoke of Mr. Edwards' service in the trade and in public life.

Mr. Hanmer made sympathetic reference to the death of W. Peel-Smith, of Southport. Members stood in silence.

J. R. Saronie, a trustee for many years until the last AGM of the branch when he stood down, was re-appointed trustee to fill the vacancy caused by the death of Mr. Edwards.

Delegates.—Mr. Hanmer and Mr. Dallow (formerly deputy delegate) were appointed GC delegates. The appointment of a deputy delegate was deferred.

North Wales.—The chairman commented that the North Wales Section of the branch was still functioning, and although it had not met recently, it would hold meetings when necessary.

of selling films was now in so few and powerful hands.

C. H. Whincup agreed with T. C. Shayler that the most controversial part of the report was the question of distribution of the levy.

"We are paying more money to the levy and we want more films," he said. "Everybody is agreed that we are subsidising the production of films which we cannot get. We want more films — more British films and more American films, and we must try to oppose the making of quickies."

T. C. Shayler mentioned that small exhibitors were finding it increasingly difficult to get shorts to support a decent feature.

Mrs. Beardsell said many small exhibitors were being driven to showing shorts over and over again, and other members agreed with her when she said some of the renters hadn't suitable shorts and were loth to make the allowances to get more shorts from other films.

The points raised were noted and would be brought up by branch delegates at headquarters in London.

Sunday opening.—The secretary reported that following a deputation to the City of Wakefield authorities, the Sunday charity levy had been reduced from over £500 to £300, this being the total to be divided between half a dozen cinemas.

Mr. Hylton also reported that York exhibitors were making a similar application for a reduction of the S.O charity levy.

Licensing.—Dewsbury exhibitors have applied to the Leeds branch for support from CEA headquarters and are hoping for the attendance of Dr. Knopp when they approach the local authority with strong objections to certain conditions in the licensing regulations in that town. It was agreed that support should be given by the Yorkshire branch representatives and that they recommend headquarters to do all they can in support of exhibitors at Dewsbury.

Refugee fund.—Mr. Hylton said he had received a letter from the Town Clerk of Leeds, appealing to exhibitors to show two copies of an appeal film in aid of the World Refugee Year Fund. The chairman, Mr. Whincup, said that notwithstanding their cautious attitude to the giving away of playing time to appeal films, he thought that some members might care to make an exception for this appeal.

Several members said they would be willing to show the film, but did not like taking collections in the cinema. This matter was left to the individual choice of members.

Tax abolition and S.O contributions

NORTH WESTERN.—"In abolishing entertainments tax it was not the intention of the Chancellor of the Exchequer that cinemas pay Sunday opening charity contributions on the of a percentage of net takings, should more," said chairman G. H. Lee at the ting of the branch on Friday, April 22. It st be obvious to the various local authorities, said, that the Chancellor had abolished the to assist cinemas, and it was up to them "row in."

White (ABC) suggested an application to Chester authority for a reduction in the S.O rity contribution.

was left to secretary S. Dallow to arrange meeting of Chester exhibitors to consider king the application.

he chairman informed the meeting that the A-KRS joint committee had agreed that the ial reliefs allowed in connection with the tax rebate, were to be extended to April 28. CEA was pressing for the levy exemption it be raised to £200 and had advised the ard of Trade of its views.

Three-day runs.—T. P. Nicol made reference the hold up of three-day runs until the comtion of six-day bookings, and Mr. Hanmer ke of the hold up of three-day runs by other hibitors. He had one situation where the kings were sometimes held up for months cause of the bars by the two cinemas in s flanking his situation. He thought there uld be an arrangement whereby one exhibitor ld not bar another exhibitor for more than

Negotiations are urged over break figures

YORKSHIRE.—The branch received a report of the Executive Committee meeting held in March which included details of the preliminary discussions with the KRS regarding Film Hire problems created by the abolition of cinema tax. But in the absence of the chairman, J. X. Prendergast (away in Italy) and also A. S. Hyde, another G.C. delegate, C. H. Whincup took the chair. Although he was not present at the particular Executive Committee meeting, he was able, broadly, to outline the position for the benefit of the members and to answer a few questions and gather members' views to take back to headquarters on such matters as break figures and production levy problems.

The meeting made it clear in reply to a question by Mr. Whincup that it was its wish that the CEA should negotiate keenly with the KRS over the break figures. It was also clear that the exemption figure of £150 was regarded as quite unreasonable.

T. C. Shayler emphasised that small exhibitors were not particularly and primarily interested in break figures. "The levy," he said, "had now got to the stage where many exhibitors were paying levy out of their losses."

The secretary, Gerry Hylton, said it was essential that the CEA as a body should negotiate with the KRS on all these matters as the control

TRADE SHOWS

LONDON

May 2:

The Burmese Harp (U). Contemporary. New Classic, Hendon. 2.45 p.m.

May 3:

Killers Cage. British Lion. Own Theatre. 2.30 p.m.

May 4:

Toby Tyler, Disney. Studio One. 10.30 a.m.

The Day They Robbed the Bank of England (U). MGM. Aldo Ray. Own Theatre. 10.30 a.m. and 2.30 p.m.

May 5:

Zorro the Avenger. Disney. Studio One. 10.30 a.m.

Seawards the Great Ships. Rank. Own Theatre. 10.30 a.m.

LATE EXTRAS (LONDON)

April 28:

Valley of the Redwoods. 20th Century-Fox. Own Theatre. 10.30 a.m.

April 29:

Murder by Contract (X). Columbia. Own Theatre. 10.30 a.m.

The Last Blitzkrieg (A). Columbia. Own Theatre. 2.30 p.m.

Showmanship

—by FRANK HAZELL

Cheques for £107 15s. were presented to the Birmingham officials of the Newspaper Press Fund and the National Union of Journalists' Widow and Orphan Fund by R. J. Parsons, manager of the Bristol Cinema, Birmingham—the proceeds of the Midland premiere of "Oklahoma!" which Associated British Cinemas donated to press charities. Picture shows A. V. Jones, chairman of the Birmingham District of the Newspaper Press Fund (left) and J. Barnwell, vice-chairman of Birmingham Branch, NUJ, receiving the cheques from Mr. Parsons (centre), watched by E. B. Gold, district manager for ABC (second from right) and Miss Elizabeth Hurlbutt, assistant manageress of the Bristol Cinema

THE COMPANY OF SHOWMEN

Advertising in the home

FOR some months I have been urging that we get our advertising into the homes. **A. F. Thornton,** Odeon, Burton, has sent specimens of a number of leaflets giving theatre programme details in which he has been doing just that! Given a little extra money they could be illustrated—what sells a film better than a good punchy still?

The chief projectionist, **Erik Harrison,** Gaumont, Whitley Bay, had some feature news coverage on his knowledge of films. When he is not behind the projector in his own theatre he is out in front at another. His general film knowledge is quite outstanding and **T. W. Baird,** his manager, has offered this "Leslie Welch of films" service to patrons. He asks them if they have a query to drop him a line—and he will give the answer.

Flower battle

One of the highlights of the holiday year in Jersey is the annual Battle of Flowers, and **N. A. Allport** handed over to the committee a copy of the film made of the "battle" by The Rank Organisation, at a ceremony held at the Odeon, Jersey. The film, seen on its general release by about five million people, is a fine advertisement for the Island.

F. A. Connett, Gaumont, Weymouth, gained the help of his local newspaper gossip columnist to see how easy it was to find five 1953 pennies. Readers were offered a free seat to "Five Pennies" in exchange for five pennies of that date. Some people doubted whether pennies were minted in that year, for only two were found, it was in fact the last year in which an issue was made for public use.

Electric organ

During the week of playdate a local dance band was given a stage spot and Mr. Connett also managed to borrow from the manufacturers a new electric organ, and this stage presentation, as well as fitting ideally into the general programme, was well received and appreciated.

D. J. Cole, Ritz, Southend, had a bright and appropriate idea for "Babette Goes to War." He had some lined parachutes made, and these were dropped in Southend, Westcliff and Leigh. Each "chute" was lettered with the film title and a message for the finder to contact the Ritz, and be the manager's guest.

The press liked the idea and gave advance coverage. It's a stunt that could be used to advantage where the theatres have a near-by aerodrome.

A. Henderson, Gaumont, Ashton, invited the bellringers of his parish as his guests for the opening of "The Night We Dropped a Clanger." This is a different slant on the usual "clanger droppers," and in return the ringers invited members of his children's club to go along to see how the bells should be rung—without clangers!

A piece of wall newspaper—written on wall paper—and printed at Vicksburg during the seige of Vicksburg in the American Civil War found a new lease of life at the Odeon, Weston-Super-Mare. The seige newspaper which was from the Weston Museum was part of a foyer display mounted by **B. E. Bigwood** for "The Horse Soldiers," which depicts the events of that seige.

Rare link

The newspaper, in which appear comments by parties on both sides, caused considerable attention.

An ideal piece of showmanship was the arrangement to screen the Coronation film "A Queen is Crowned" just when the birth of the new Prince was announced. In many cinemas, special children's parties from schools have been arranged and this has gained wide press mention, for to many youngsters this is now part of the history of England they are being taught.

What a thought for the future when in a hundred years' time our cinemas will be "showing" the history lesson.

A dozen officers from the RNAS, Yeovilton, were the guests of **A. Sanders,** Gaumont, Yeovil, for a screening of the "The Navy Lark." The press gave pictorial coverage to the visit.

Irresistible

May be an "oldie," but how could **F. Hall,** Cavendish, Derby, resist putting up notices when the whole pavement in front of his theatre was being relaid. "Paving the Way for 'North West Frontier'" remained along the workmen's route throughout the week preceding playdate.

I'm all in favour of finding the new approach to cinema visits. Housewives' Matinees, to enable them to meet their friends, see a show, and get home in time for tea, are being introduced by **H. R. Higgins** at the Gaumont, Burton-on-Trent. The matinees will be held on weekdays only, and each will be a complete separate performance, starting at 2 p.m. and ending about 4.30 p.m. With the right build-up and special theatre services, this could be a winner. But I think the urgent need is to get the advertising into the homes: that's where the customers are. The right sales line will bring them out.

NEW MEMBERS

D. Haigh, Palace, Heckmondwike.
J. R. S. Hall, Savoy, Newcastle-under-Lyme.
J. H. Storer, Super, Oxford.

SEALS OF MERIT

E. G. Trumper (third), manager of the Rialto, Maidenhead. (Life Member No. 183.)
R. L. Cook (fifth), manager of the Savoy, Swindon. (Life Member No. 168).

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ERENA, P. C., Odeon, Ramsgate: Babette Goes to ar, Upstairs and Downstairs (2). **Alexander, J.,** aumont, Wolverhampton: Stage show. **Affolter,** . M., Odeon, Crewe: The Five Pennies. **Amies,** . G., Broadway, Peterborough: The Navy Lark. spden, W. W., Odeon, Blackburn: The Five ennies.
RD, T. W., Gaumont, Whitley Bay: The Navy Lark. Baker, R. C., Odeon, Hanley: Third Man on the ountain. **Birse, H. C.,** New Victoria, Edinburgh: rd Man on the Mountain, Odds Against morrow, Children's club (3). **Brissenden, F. E.,** umont, Dover: Plunderers of Painted Flats, sert Mice (2). **Bushnell, C. E.,** Odeon, Bourneuth: Anatomy of a Murder, Odds Against morrow (2). **Boam, S. C.,** Gaumont, Notting Gate: Pillow Talk. **Bish, H. S.,** Gaumont, ppenham: North West Frontier. **Bennett, R. W.,** umont, Nottingham: Babette Goes to War. own, J. A., Gaumont, Edinburgh: Third Man on Mountain. **Brinley, L. J.,** Gaumont, Exeter: e Best of Everything. **Blease, G. B.,** Odeon, olton: The Five Pennies. **Bishop, D. R.,** Playouse, Guildford: The Shakedown. **Barker, F.,** Odeon, Burnley: Look at Life. **Black, F. R.,** A/M., alifax: The Five Pennies. **Best, C.,** A/M., Odeon, Canterbury: Five Gates to Hell.
COURT, H. J., Gaumont, Portsmouth: Operation Petticoat, On The Beach (2). **Craig, B. I.,** Odeon, Cardiff: Third Man on the Mountain, The Shakedown, The Four Skulls of Jonathan Drake (3). **Crisp, A. G.,** Odeon, Southend: On The Beach. **Colson, W. D.,** Gaumont, Leicester: Third Man on the Mountain. **Chantrey, G. M.,** Odeon, Glasgow: Stage show, The Horse Soldiers, They Came to Cordura (3). **Cockburn, R. C.,** Odeon, Skipton: North West Frontier. **Carter, E. C.,** Gaumont, Dagenham: Anatomy of a Murder. **Connett, F. A.,** Gaumont, Weymouth: They Came to Cordura. **Crawford, W.,** Gaumont, Hamilton: The Navy Lark. **Close, C. C.,** Gaumont, Bristol: The Horse Soldiers. **Claxton, L. K.,** Odeon, Park Royal: Career. **Cooke, W. G.,** Odeon, Kettering: North West Frontier. **Conway, C. D.,** Odeon, Hereford: Pork Chop Hill, The Ten Commandments, The Shaggy Dog (3).
DONALDSON, A. M., Odeon, Greenock: The Buccaneer. **Deacon, V. H.,** Gaumont, Coventry: Public relations. **Day, R. J.,** Capitol, Cardiff: The Horse Soldiers. **Dene, T.,** Odeon, Croydon: Career. **Downes, R. H.,** Gaumont, Birkenhead: The Best of Everything. **Ditcham, C. T.,** Odeon, Kingston: The Wonderful Country.
FREWIN, G. D., Gaumont, Rochester: The Night We Dropped a Clanger, Beloved Infidel (2). **Furman, S. A.,** Odeon, Hatfield: The Legend of Tom Dooley, Theatre publicity (2). **Fenner, J. B.,** Odeon, Bradford: Public relations. **Fail, D. P.,** Gaumont, North Shields: The Five Pennies.
GORDON, R. E., Odeon, Llanelly: S.O.S. Pacific, The Heart of a Man, The Bridal Path (3). **Graham, . C.,** Odeon, Woolwich: Anatomy of a Murder. **Gower, J. E.,** A/M., Gaumont, Wolverhampton: esert Mice. **Girdler, R. C.,** Dominion, Hounslow: illow Talk. **Gilchrist, B.,** Gaumont, Carlisle: They ame to Cordura. **Graves, L. W.,** Odeon, Lowestoft: S.O.S. Pacific.
HUTCHINGS, D., Odeon, Plymouth: Babette oes to War, Desert Mice (2). **Hockings, . J.,** Odeon, St. Austell: Public relaons. **Hainge, E. D.,** Odeon, Birmingham: The orse Soldiers, This Earth is Mine (2). **Howes, . A.,** Gaumont, Salisbury: Public relations. **Hender-n, W.,** Gaumont, Ashton-under-Lyne: The onderful Country. **Harris, J. R.,** A/M., Odeon, orcester: The Navy Lark. **Holt, W. M.,** A/M., deon, Oldham: The Wonderful Country. **Houston, .,** Astor, Springburn: Children's club. **Hole-Gale, . D.,** Odeon, Leeds: That Kind of Woman. **Hardy, D.,** Odeon, Lincoln: Top Rank records. **HLEDEW, A. G.,** Odeon, Finchley: The Blue ngel.
CKSON, F. E., Gaumont, Princes Park: The evil's Disciple.
LLY, P. N., Odeon, Whalley Range: North West rontier. **Kay, S.,** Odeon, Greenwich: The Shakeown.
NE, R. W., Odeon, Folkestone: Beloved Infidel. **Lendrum, E. P.,** Odeon, Faversham: The Five ennies. **Longley, N. C.,** Hippodrome, Putney: Desert Mice. **Lockyer, G.,** Odeon, Stafford: North West Frontier. **Lucas, H. A.,** Odeon, Surbiton: Beloved Infidel. **Lowe, D. P.,** Gaumont, Ipswich: The Navy Lark. **Leivers, P. S.,** A/M., Odeon, Nottingham: They Came to Cordura. **Larrosa, E.,** Gaumont, Bootle: That Kind of Woman. **Lewis, H. E.,** Gaumont, Luton: The Wonderful Country. **Lucas, R. R.,** Gaumont, Southampton: The Devil's Disciple. **La Haye, A.,** Gaumont, East Ham, Pillow Talk.
MURRAY, S., Odeon, Accrington: The Heart of a Man. **Monaghan, O.,** Gaumont, Ibrox: The Bridal Path. **Marshall, P. T.,** Gaumont, Burnt Oak: Children's club, North West Frontier (2). **Moncur, J. B.,** Odeon, Barrow: S.O.S. Pacific. **Moorse, M. S.,** Gaumont, Doncaster: Stage show. **Murphy, P. D.,** A/M., Odeon, Chester: The Five Pennies. **Martin, L. A.,** Gaumont, Romford: The Shakedown. **Miller, R. E.,** Gaumont, Aberdeen: Third Man on the Mountain. **Minnican, H. N.,** Gaumont, Sunderland: The Best of Everything.
NEGUS, R. D., Odeon, High Wycombe: Upstairs and Downstairs. **Newman, G.,** Capitol, Leith: North West Frontier. **Newton, F. W.,** Gaumont, Cardiff: Desert Mice. **Newton, A.,** Music Hall, Chester: The Night We Dropped a Clanger. **Norrie, M. N.,** Odeon, Andover: The Five Pennies. **Nethercote, B. W.,** A/M., Olympia, Cardiff: Expresso Bongo.
PORTER, K., Regal, Bicester: The Man Who Could Cheat Death, Darby O'Gill and the Little People, Expresso Bongo (3). **Parker, R. W.,** Savoy, Exeter: Public relations, Theatre publicity (2). **Pullman, P.,** A/M., ABC, Bournemouth: The Stranglers of Bombay. **Paton, J. O.,** Ritz, Brighouse: Operation Bullshine, Theatre publicity, Jack The Ripper (3). **Pickering, K.,** Whitehall, Rotherham: Left, Right and Centre, Theatre publicity, Serious Charge, Public relations, Deadline Midnight, The Mummy (6). **Poat, W. F.,** Astoria, Brixton: Beloved Infidel. **Payne, J. D.,** Gaumont, Holloway: Public relations, On The Beach, Beloved Infidel (3). **Pearman, F. W.,** Gaumont, Wimbledon: The Shakedown. **Perkins, S. E.,** Regal, Farnham: The Navy Lark, Public relations, The F.B.I. Story (3). **Potts, R. H.,** Odeon, Exeter: I'm All Right, Jack, The Heat of the Summer (2). **Phillips, T.,** Odeon, Luton: The Horse Soldiers, On The Beach (2). **Pitman, S.,** Gaumont, Frome: Theatre publicity. **Putsman, L.,** Gaumont, Birmingham: Babette Goes to War, Pillow Talk (2). **Power, J. G.,** Orient, Aston: Tommy the Toreador. **Purves, C. A.,** Astra, Hemswell: Femmes de Paris.
ROSS, I., Gaumont, Luton: The Lady Killers. **Raistrick, R.,** Odeon, Sheffield: Solomon and Sheba. **Rogers, H. O.,** Odeon, Bishop Auckland: North West Frontier. **Robdrup, S.,** Gaumont, Darlington: The Best of Everything. **Rudd, H. R.,** Pavilion, Scunthorpe: Stage show, Blue Jeans, The Shaggy Dog (3). **Roberts, R. B.,** Odeon, Watford: Follow a Star, On The Beach (2). **Reed, C. H.,** Cinerama, Perth: A Hole in the Head. **Reay, F.,** Odeon, Holmeside: The Horse Soldiers, Stage show (2). **Roles, M. F.,** Saemore, Glasgow: The Navy Lark.
SCOTT-BUCCLEUCH, N., Lonsdale, Carlisle: Two-Way Stretch. **Sobey, L.,** Regal, Rochdale: Deadline Midnight, The Rough and the Smooth, The Man Who Could Cheat Death (3). **Stoten, R. S.,** Walpole, Ealing: On The Beach. **Slatter, A.,** Regal, Norwood: The Horse Soldiers. **Shepperson, K. C.,** Palace, Burnley: Stage show. **Spurs, R. D.,** Odeon, Byker: The Five Pennies. **Sherwood, W.,** Hippodrome, Colchester: Babette Goes to War. **Saunders, J.,** Odeon, Manchester: They Came to Cordura, The Horse Soldiers (2). **Salter, F. W.,** Gaumont, Rosehill: Desert Mice. **Scardifield, J. A.,** Odeon, Dover: Beloved Infidel. **Serrell, R. S.,** Gaumont, Chesterfield: Third Man on the Mountain. **Sewell, G. E.,** Odeon, Romford: Anatomy of a Murder. **Sherwood, W. E.,** Hippodrome, Colchester: The Mouse that Roared. **Stephens, M. A.,** Gaumont, Upminster: Theatre publicity. **Steeples, T. A.,** Essoldo, Rotherham: The Wonderful Country, Return of the Fly, Demetrius and the Gladiators, Five Gates to Hell, The Navy Lark (5). **Sheppard, H.,** Regal, Colchester: The Five Pennies. **Smith, E.,** A/M., Odeon, Muswell Hill: Look At Life. **Stewart, J.,** Picture Palace, Parkhead: Carry On Teacher, Yesterday's Enemy, Jack The Ripper (3). **Smith, J. L.,** Regal, Coventry: North West Frontier. **Smith, J. L.,** Ritz, Edinburgh: Behemoth the Sea Monster, Tommy the Toreador, A Summer Place, The F.B.I. Story, Please Turn Over, Tamango (6).
TOOKE, B. S., A/M., Regent, Great Yarmouth: Two-Way Stretch, Tommy the Toreador, Children's club, Expresso Bongo (4). **Tompkins, B.,** Odeon, Mile End: Anatomy of a Murder. **Thurman, F. O.,** Mechanics, Nottingham: Where the River Bends. **Trezise, M.,** Gaumont, Stroud: Killers of Kilimanjaro. **Taylor, R. S.,** Regent, Brighton: Babette Goes to War, The Night We Dropped a Clanger (2). **Thompson, J. R.,** Odeon, Bromley: The Best of Everything. **Thornton, P. J.,** Gaumont, Northampton: Operation Petticoat. **Thomas, G.,** A/M., Gaumont, Worcester: Stage show.
WEBB, W. L., Gaumont, Camden Town: Beloved Infidel. **Wright, F. A.,** Regent, Great Yarmouth: Children's club, The Case of Dr. Laurent, The Treasure of San Teresa, The Stranglers of Bombay, Please Turn Over, Behemoth the Sea Monster, The Devil's General (7). **Whittaker, T.,** Savoy, Wolverhampton: The Stranglers of Bombay. **Wills, C. B.,** Odeon, Camberwell: Career, They Came to Cordura. **Williams, G.,** Regent, Chatham: A Summer Place, Tommy the Toreador, The Scarface Mob, Please Turn Over, Expresso Bongo (5). **Wilton, N. A.,** Odeon, Winchester: They Came to Cordura. **Wall, A. W.,** Gaumont, Falkirk: The Five Pennies, Darby O'Gill and the Little People (2). **Willmott, D. W.,** Odeon, Walton on Thames: Anatomy of a Murder. **Wilbor, H.,** A/M., Odeon, Accrington: North West Frontier. **Watt, Miss L.,** Odeon, Coatbridge: Killers of Kilimanjaro, Look At Life (2). **Wilmot, G. A.,** Odeon, Southampton: The Shakedown. **Wells, A. A.,** Odeon, Peckham: The Shakedown, Personal appearance (2). **Woodman, C. F.,** Odeon, East Ham: North West Frontier. **Wood, R.,** Gaumont, Dundee: Theatre publicity. **Whysall, H.,** Carlton, Norwich: North West Frontier. **Walker, D. E.,** A/M., Odeon, Harleden: On The Beach. **Wilmot, R. C.,** Odeon, Newcastle: They Came to Cordura, The Horse Soldiers (2).

'Kine.'—MGM £600 Contest

The rules for a kissing game

A THOUSAND throwaways were circulated in advance of the screening of "It Started With A Kiss" at the Odeon, Rochdale. This was part of a campaign from manager **J. F. C. Dickenson,** which also included the distribution of box-office cards, window displays, the posting of extra posters and slips in local buses.

The theatre foyer contained details of a "Kissing Game" and featured advance plugs on the bulletin board. A tape recorder was also used for pre-playdate announcements.

Using the line, "a Jewel of a Comedy," cards were printed with credits and each had an imitation jewel attached.

"North-By-Northwest" was chosen by **H. Murray,** manager of the Gaumont, Sheffield, for special exploitation.

A comprehensive press coverage was obtained in the *Sheffield Star* and the *Sheffield Telegraph*.

Windows featured display materials, credits were placed in hotels, who also co-operated with overprinted menus.

Five hundred compass throwaways were distributed and 50 double-crowns were sited around the city.

The theme music was plugged in the theatre and by orchestras playing in popular rendezvous. Throwaways were placed on the windshields of cars in parks throughout a wide area.

Twenty-four shops co-operated with assistant manager **L. F. Adams** in his campaign for "The House Of The Seven Hawks" at the Odeon, Ipswich.

Large standees were used by each one of these shops as part of a major window presentation or for exterior display.

Extra quads were sited in Royal Air Force and American Air Force bases in the area.

More Credits

"**The World, the Flesh, and the Devil.**"—G. Newman, Capitol, Leith.

"**North By Northwest.**"—S. Moar, Odeon, Crosby; S. E. Parnham, Odeon, Alfreton; E. Larrosa; Gaumont, Bootle; G. Roy Bentley, Odeon, Llandudno; C. Hunter, Odeon, Warrington; V. Beacham, Odeon, Herne Bay; H. Murray, Gaumont, Sheffield.

"**Never So Few.**"—G. J. V. Crane, Odeon, Norwich; H. J. Court, Gaumont, Portsmouth; W. L. Webb, Gaumont, Camden Town; C. W. Gurr, Odeon, Barnet.

"**It Started With a Kiss.**"—S. G. Allen, Roxy, Glasgow; R. W. Fray, Gaumont, Hinkley; N. A. Wilton, Odeon, Winchester; C. L. Fowler; Essoldo, Huddersfield; W. Pollard, Odeon, Guide Bridge.

"**The Wreck of the Mary Deare.**"—P. J. Weatherhead, ABC Kings, Bristol; J. E. Lake, Savoy, Luton; A. G. Cattell, Regal, Torquay; B. S. Tooke, Regent, Gt. Yarmouth; K. Hargreaves, Regal, Southport; V. West, Ritz, Maidstone.

"**The House of the Seven Hawks.**"—H. H. Watson, Odeon, Peterborough; C. Hunter, Odeon, Warrington.

"**Libel.**"—K. Milborrow, Odeon, S. Norwood; G. M. Chantrey, Odeon, Glasgow; G. D. Frewin, Gaumont, Rochester; J. E. Browne, Odeon, Yeovil; C. Greenwood, Odeon, Lancaster; N. Wilton, Odeon, Winchester; J. V. Sanders, Odeon, Morecambe.

CLASSIFIED ADVERTISEMENT RATES.

SITUATIONS VACANT	9d. per word
SITUATIONS WANTED	4d. " "
FINANCIAL	1/- " "
FOR SALE & WANTED	1/- " "
MISCELLANEOUS	1/- " "

Caps. 2d. per word extra. Box Nos. 1/- extra.
All Classified Advertisements must be prepaid (except approved accounts).
Kinematograph Weekly, 96-98, Long Acre, London, W.C.2.
Telephone: TEMple Bar 2468. Ext. 271

SITUATIONS VACANT

FEDERAL GOVERNMENT OF NIGERIA

FILM PRODUCTION OFFICER (OPTICAL PRINTER)

required by the

MINISTRY OF INFORMATION, LAGOS.

Candidates must have had at least 5 years' laboratory work and have a thorough knowledge of most aspects of cine film processing, especially in printing and negative cutting. They should also be conversant with optical effects, printing, and be prepared to do own make-up and assembly for effects department.

Appointment on contract for one tour of 12-18 months in the first instance, with prospects of extension. Salary according to qualifications and experience, £996—£1,662 per annum (including Inducement Addition). Gratuity of £100 to £150 per annum for satisfactory service. Outfit allowance of £60 on salaries under £1,524. Free passages for officer and wife. Libe al home and local leave on full pay. Children's allowances while separated. Quarters and income tax at low local rates. Write for application forms and further particulars within ten days of publication, stating briefly age, qualifications and experience, to the Appointments Secretary, Federal Public Service Commission, Nigeria House, 9 Northumberland Av., London, W.C.2., quoting K.4/3.

BBC requires Assistant Film Editor in Manchester to assist Film Editors in all matters relating to film editing, including cutting of 16 and 35 mm. negatives from cut rushes, marking up and ordering opticals and matching cutting copies. Applicants must have assisted in handling 16 and 35 mm. cinefilm in professional cutting rooms. Experience in film dubbing techniques an advantage. Salary £800 (possibly higher if qualifications exceptional) rising by five annual increments to £1,025 maximum per annum. Initial appointment may be on grade with starting salary £675 with promotion to higher grade when fully qualified after a period of training. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.197.K.W.), should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

BBC requires Designer, Television Service in London, to undertake the creative and practical design of scenery, preparation of drawings, selection of furniture and properties and to advise Producers on matters of programme design. Applicants must have creative and administrative ability of a high standard together with professional experience in Television, film or theatre worlds. Quick and accurate drafting, knowledge of scenery construction and accurate colour perception essential. Salary £1,230 (possibly higher if qualifications exceptional) rising by five annual increments to £1,580 maximum per annum. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.180.K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

CINEMAS WANTED

A circuit of undeniable financial standing is prepared to lease suitable cinemas, with option to purchase.

Owners please communicate with

MESSRS.

HARRIS & GILLOW

CINEMA AND THEATRE AGENTS, VALUERS AND AUCTIONEERS

who will make immediate arrangements to inspect suitable properties.

93/95 WARDOUR STREET, LONDON, W.1

Telephone: GERrard 2504 (10 lines) Telegrams: Faddist, Rath, London

GRANADA GROUP

expansion plans provide opportunities for

EXPERIENCED PROJECTIONISTS

in London and Provincial theatres

Big stage shows regularly featured and Philips FP7 projectors installed. Five day week. Good wages and Pension Scheme. Excellent prospects and security. *Write details of age and previous experience to:—*

Personnel Manager, 123 Regent Street, London, W.1

SITUATIONS VACANT (contd.)

BBC requires Assistant Sales Manager in Television Promotions Department (London) which exists to promote sales of BBC Television programmes in the world market. Successful candidate will act as deputy to Sales Manager and will be responsible with him for setting up a world wide sales organisation. He will be required to give day-to-day supervision of all activities of the section, particularly in absence of Sales Manager abroad, and will have, in first instance, special responsibility for covering sales in European countries. Knowledge of Film Industry and of sales methods essential. Salary £1,920 rising by five annual increments to £2,395 maximum per annum. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.189.K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

OPERATOR Relief Manager, age no object. Near applicants only.—S. Glen, New Central Cinema, Eastbourne.

REQUIRED immediately, qualified 2nd Projectionist, B.T.H. Supa. Good working conditions in first-class theatre. Promotion prospects. References required.—Apply Manager, Clifton Cinema, Wellington, Salop.

SITUATIONS VACANT (contd.)

STAR Associated Holdings, Ltd., invite applications from experienced Managers for key situations in the North and from Manager/Operator for situations with accommodation.—Full particulars to P.O. Box 170, 15, Wellington Street, Leeds, 1.

OPERATOR-MANAGER FOR SMALL CINEMA, Devon. Accommodation available.—Send full details, Z., Box 624, Kinematograph Weekly.

MAINTENANCE ELECTRICIAN required Madame Tussauds. 40-hour week. Good working conditions.—Apply by letter stating wages required to Chief Engineer, Madame Tussauds, York Court, Allsop Place, N.W.1.

BRITISH Council Films Department, London, requires Assistant (man) with good general education, working knowledge of film projection equipment, and experience in film distribution. Starting salary at age 25 or over £675 (possibly higher for well-qualified candidate), rising to £1,085. Five-day week. Pension scheme.—Write, quoting G.3K(60) and enclosing stamped, addressed foolscap envelope to Recruitment Department, 65, Davies Street, W.1, for further details and application form to be submitted by 6th May.

REBUILT PROJECTOR EQUIPMENT
***and* ENGINEERS TO THE TRADE**

GEORGE PALMER (Prop.: Frederick G. Palmer Ltd.)
89 WARDOUR STREET, LONDON, W.1. • GERrard 4796 and 6143

SITUATIONS VACANT (contd.)

REQUIRED immediately Co-chief Operator, South London ... First class salary and conditions.—... Box 628, Kinematograph Weekly.

CAMEO Cinema, Clifton ... gate. Experienced Chief ... quired from April 23. Acc... (s.c. flat) can be arranged. ... Mar-ator re-modation

SHIPMAN AND KING C... have vacancies for experienced ... and Projectionists. — Appli... copies of references should ... Wellington House, 125, Stran... ...as, Ltd., Managers ...ons with made to W.C.2.

RELIEF Manager wanted ... September, West of England ... 618, Kinematograph Weekly. ... May to T., Box

HIRE

BLIMPED Arriflex, Moy ... ad, and Edmonton Dolly, for hire, all ... perfect condition. Combined Televisio... monitoring system for use with this ... equipment available, if required.—Phon... Slough 21656.

SITUATIONS WANTED

Publicist (26) with enthusiasm—a Live Wire who has had quite wide Experience in P.R. Work and as an Advertising/Publicity Manager and Showman, seeks position where his Energy & drive will be appreciated. **RING BARRY GODDARD RIC 4357**

WANTED

IMMACULATE Kalee 11 TS. mechanisms wanted RCA Soundheads.—C., Box 627, Kinematograph Weekly.

WANTED Emergency Lighting Battery Set complete. Also good conditioned Tip-ups.—F. Bertram, 23, The Avenue, Westbourne, Bournemouth.

WANTED Zeiss CinemaScope Lens.—VEH Cinemas, 45, Dereham Road, Norwich. Tel.: 24894.

700 Cinema Seats required. Must be designed for super comfort, condition secondary.—B., Box 626, Kinematograph Weekly.

WANTED Rectifier Twin 75 amp 3-phase 440 volt A.C. Complete with control panels.—E., Box 629, Kinematograph Weekly.

CINEMAS FOR SALE

CINEMAS. Various locati...—R Bovilsky, Cinema Agent, 34, Batson Street, Glasgow.

TO LET

WEST Country cinema to ... —A., Box 625, Kinematograph Weekly.

GROUND FLOOR Cutting ... Room, 35 mm. Latest modern equipment ... Long or short term periods. Reasonable ... rates F., Box 630, Kinematograph W...

GB "N" projectors. Completely recon... models of this famous 35mm tran... projector in stock for immediate ... Also the largest stock in the country ... new spares and lamps for this model ... or more off makers' list. Please writ... of requirements for quotation. E... 1,000 watt 110 volt lamps 10/- ea... per case of 20. Brand new intermitt... complete with sprocket £25.

C.W.O. only, refunded if goods returned ... days of receipt.
SANKEY, REGAL, ATHERSTONE. ... RKS.
Tel.: Atherstone 2220/2125/32...

...ioned ...rtable ...overy, ...brand ...30% ...letails ...uples ...r £8 ...units ...n 14

CLASSIC DISPLAYS LTD

STUDIO AND OFFICES
305-7 UPPER STREET, LONDON, N.1
PHONE: CANONBURY 9401-2

CHANGE TO CLASSIC

THE BEST FRAMES & PUBLICITY COMBINED SERV...E
LUXURIOUS FRAMES, ATTRACTIVE PUBLICITY A... A
REASONABLE WEEKLY CHARGE • NO CAPITAL OUT...Y